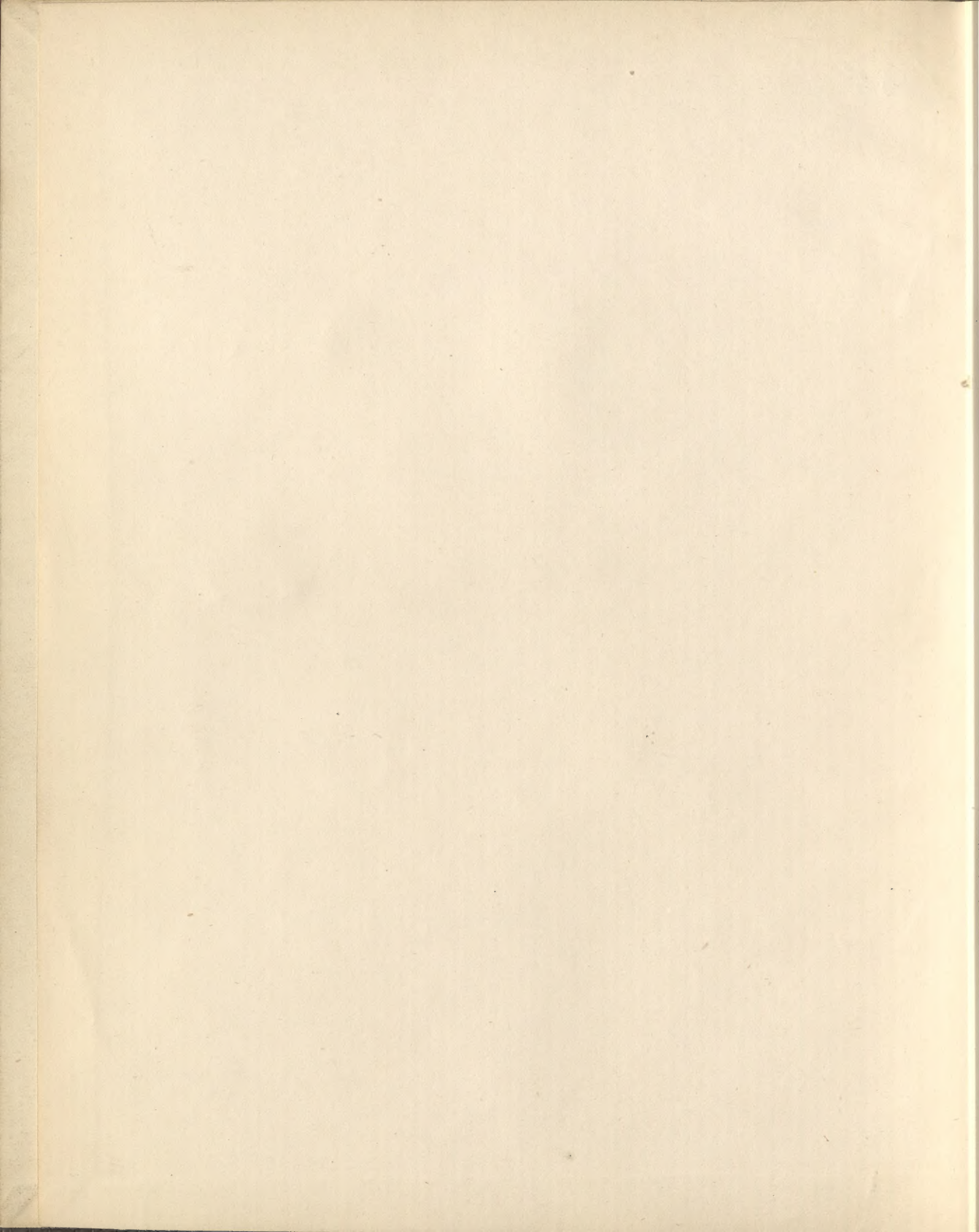
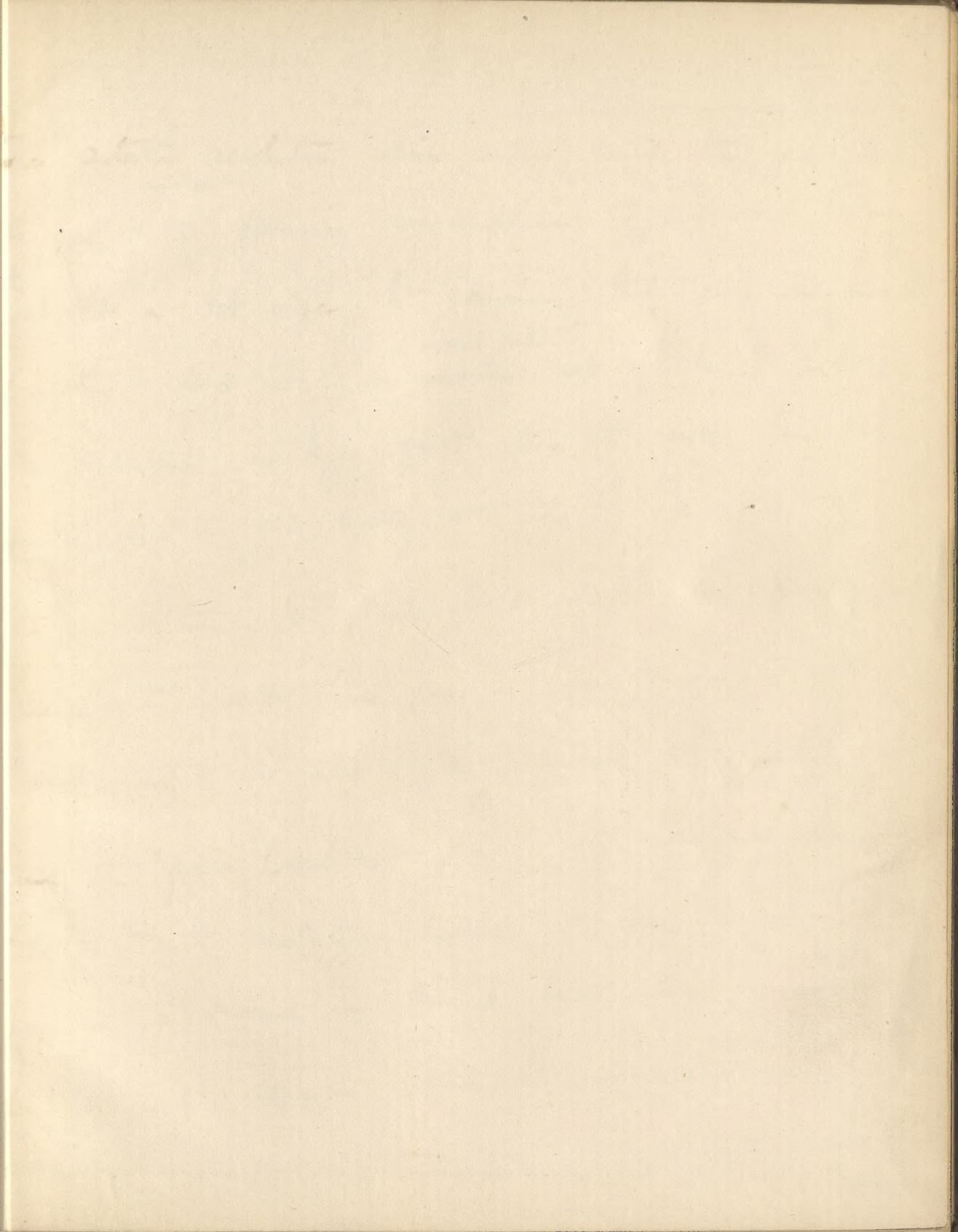


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Penn. Cavendish + Co. - Oxford - September 1891



The artistic revolution which centres round the year 1600 is one of the familiar commonplaces of Musical history, but it is not safe to assume that every one knows everything about it; ^{it seems better to} to ~~at the~~ risk of trying patience by repeating well known facts, than to risk being unintelligible by only hinting at them. The story of this revolution has laid hold of popular memory partly because its results have been so far reaching; and people like to be able to talk about the first Opera and the first Oratorio even if they do not understand the what the revolution implied - And it also attracts people as a moment in Musical history which is singularly distinct and definite, while its circumstances are made attractive ~~up to a certain point~~ by a certain amount

of human interest which centres in the innocent enthusiasms
of the revolutionists. It & cannot be denied that
the revolution was singularly deliberate and theoretic, and
this fact renders it the more unique, as it is so very
rare that purely theoretic speculation in Music or Art
of any kind ever come to any successful issues. Our
arts are the fruits of highly organised instinct, and
not of speculation, and as Helmholtz has wisely said
theoretic speculation is bound to be behind artistic instinct;
and though it ^{may be able to} ~~can~~ explain the works of genius, it
is generally at fault when it tries to explain &
genius what to do beforehand - And when it does
begin to be of use to art it implies that art has
passed its prime, and is decadent.
Now this may partly explain the ^{ultimate} ~~success~~ of the theoretic
revolution of Pevsner and Cassin and Carlsberg and their

Choral art
had passed its
zenith by
the year 1600

fellows. For no one that knows the music of the
great Choral epoch can have any doubt that it had
reached its zenith ^{by the year 1600} ~~and by the year 1600 was~~
~~and~~ and was already on the wane in the most
Musical countries of Europe. Orlando Lasso ~~died~~
~~and~~ ^{both died} Palestrina in 1594, and Maruzzio in 1599,
and though there were some notable composers who
survived into the next century, they none of them represented
this style of art either in its highest or purest
phases ~~as did these three masters~~. The culmination of
choral art had been slowly arrived at, after full 600
years of steady advance, and there are many indications
in the course of the 16th century which ~~indicate~~ ^{show} a
feeling in men which that the Choral style pure and
simple had gone as far as was humanly possible,
and that other fields might be found which would

Promoter
Lyons
Infantry
Chicago

Phy...

Ch...

will repay the arduous labours of discovery and cultivation.
Some of these preliminary symptoms are ~~illustrated~~^{shown} by the
dance tunes which were written for sets of stringed instruments,
and some in the music written for lutes, and not a
few by the early ~~at~~ examples of the important branch
of Organ Music. In all these branches a change
in the mental attitude of Musicians began to make
itself felt. For whereas in the highest art of
Choral Music rhythm hardly existed at all, and
everything depended ^{on pure musical} expression and beauty of sound:
in the dance Music rhythm necessarily became the
foremost quality, and both beauty of tone and expression
~~became~~ became secondary considerations. And ~~it~~ while
in the highest kind of Choral Music the relation of chords
was subordinate to the progression of parts, the tendencies
of some of these rising forms of art was to attach more



Reform will
not be
imposed
unless early
based on
the basis
of experience.

significance to chords at the expense of the beauty of
the motion of the parts; And when these new
reformers come within our ken it is chiefly on the
~~fact~~ of this last principle that their whole scheme
depends. But it must not be forgotten that though
the reform has the appearance of being a radical one
it only came into existence by the help of previous
experience; and the innocent and extreme simplicity of their
efforts fully justifies the theory that the development of art
is a continuous development of instinct, and that at
no point and in no manner can either genius or
speculation enable any man to leap across a gulf and
present the world with a new art which transcends
experience, or leave out a single term in the necessary
process of gradual and systematic evolution. As the
point we have arrived at is of extreme importance

The meaning
of the
modification
of rules

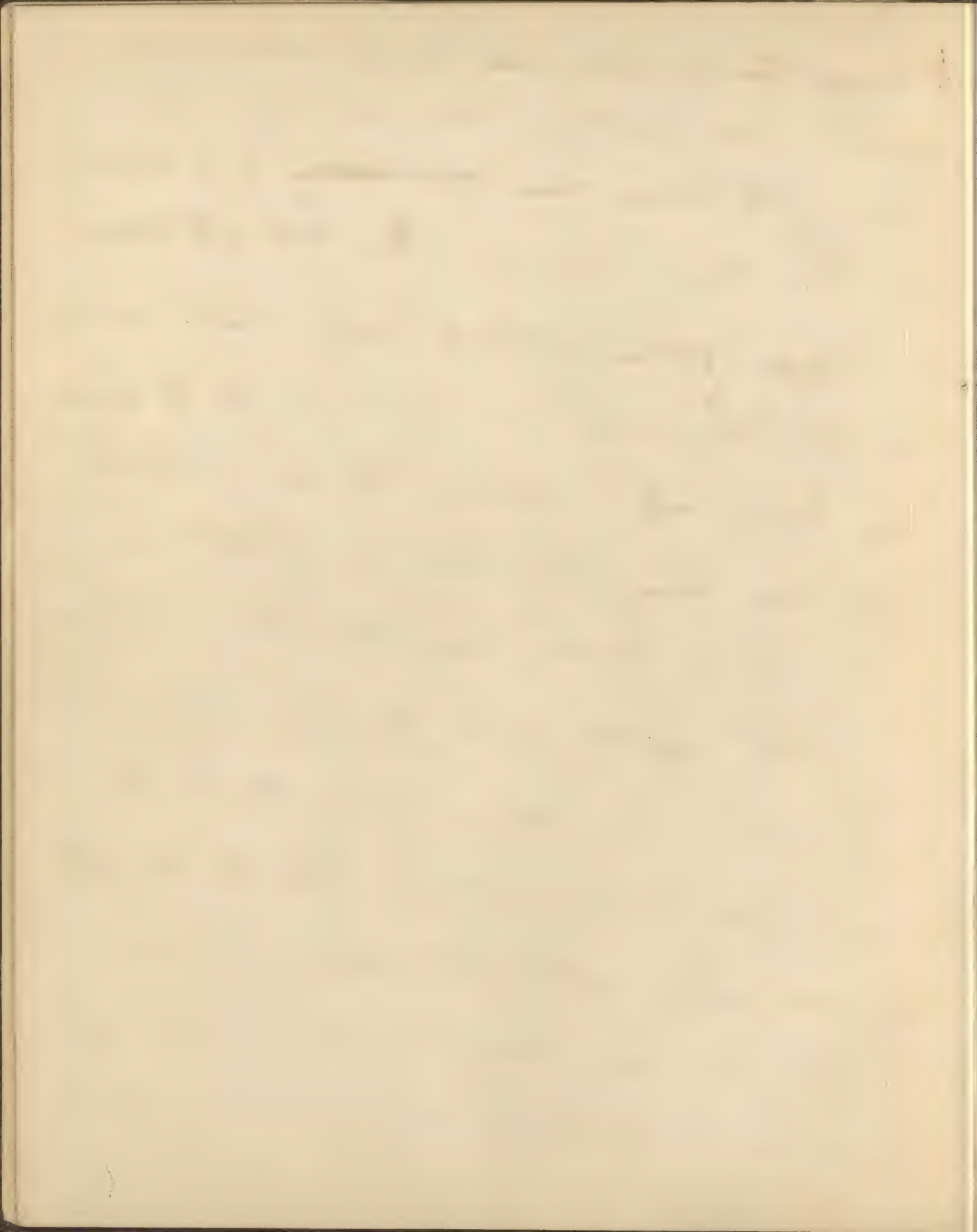
in the history of Musical evolution, it is necessary to explain it as shortly as may be. (6)

The scales upon which the old ecclesiastical Music was based were purely melodic, and intended ^{primarily} for vocal use. It followed that they were looked at in a totally different light from our scales; as may be illustrated in the difference between our modern Cadences the Cadences of the modes. We regard the most important part of our Cadences as a rising progression, while till the seventeenth century ^{serious} composers regarded the essential part of their Cadences as falling. Our Cadences are the result of the artificial development of harmony, theirs were the result of the ~~ancient~~ tradition of vocal music, of infinite antiquity, which had a necessary tendency to fall. It may be therefore said that they like Orientals regarded their scales as having a

Function of
note is
def. each -

downward tending while we look upon ours as tending upwards. The revolution of 1600 was the first decisive expression of the human mind ~~for~~ ⁱⁿ a recognition of a new way of classifying the notes of the Scale.

The struggle between authority and instinct had long been discernible in the desire of composers for the upward tending leading note, illustrating the calculus upwards; but it had always been ~~done~~ ^{used} under protest; and habit as well as tradition had both stood in the way of that important matter the classification of the notes of the Scale, which was a necessary step in the evolution of our Musical system. Under the old system as in all melodic systems the functions of the different notes of the scale are ill defined; it has been the great business of our ~~harmonic~~ ^{modern} development of harmony



to make these functions clear, and to establish the
particular place of consonance in the scale as ~~the~~
factor in the scheme of musical form or design.
When the reformers took their work in hand they were
no further advanced really than the great polyphonists -
they were still hampered by their habits of thought and
by the conventions of the old modes. But what they
did was to accept what their ears had taught them
of the nature of chords as chords, and the deliberate
change in their point of view soon led to a decisive
classification of the more important chords of our
harmonic systems, and in less than a century we find
the laws of modern tonality clearly understood in their
simplest outlines, and most of the obscuring progressions
which had been the fruit of the melodic mode entirely
relinquished. But the earlier reformers were still in

Capture of Byzantium by Mehmet II - 1453
Dispersed of the few remaining Greek scholars,
from whom spread the knowledge of Greek
literature, & a revival of ancient
Greek culture - as in Italy etc -

the dark about such points, and their chord progression
though picturesque are often fully as obscure from the
point of view of artistic design as the most ecclesiastical
effects of the masters of pure polyphony.

Apart from these abstruse theoretical matters the aspect
of their reforms are very easily distinguished; ~~and are~~
and they are most easily understood ^{when the} ~~history~~
~~based upon a new development of~~ ~~history~~
of the movement is considered.

Italy had been for some time simmering with enthusiasm
and theories about art and poetry, ^{of music} and all the
aesthetic forms of expression; and the ~~new~~ possibilities
of music were eagerly discussed by a set of enthusiasts
who ^{centred} ~~gathered~~ ~~at the house~~ around a certain German

Baron. Count of Verina. The most noteworthy among
these men were Vincenzio ^{Galilei} ~~Galilei~~ the father of the
famous physicist, ~~and~~ the poet Rinuccini.

Caccini 1558 or 1560

Music: *Madrigals* Brit. Mus. ^{ms} copy
printed in Venice 1602.

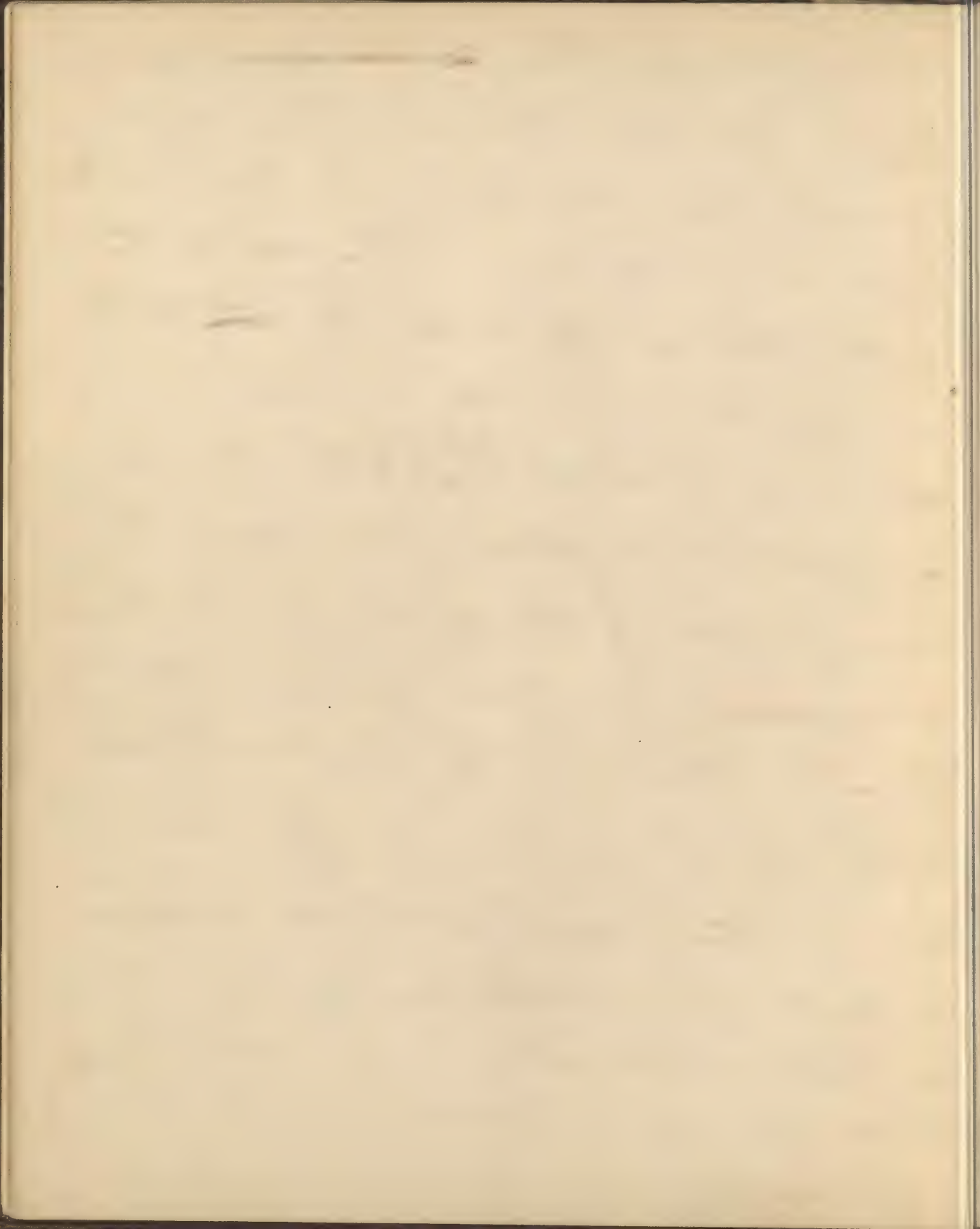
Previous efforts should be mentioned first.

Early French fragments. Ballets

Records of earlier Italian experiments of
which we have no particulars & from
about 1569 onwards. Claudio Monteverdi
mentioned as one of the composers

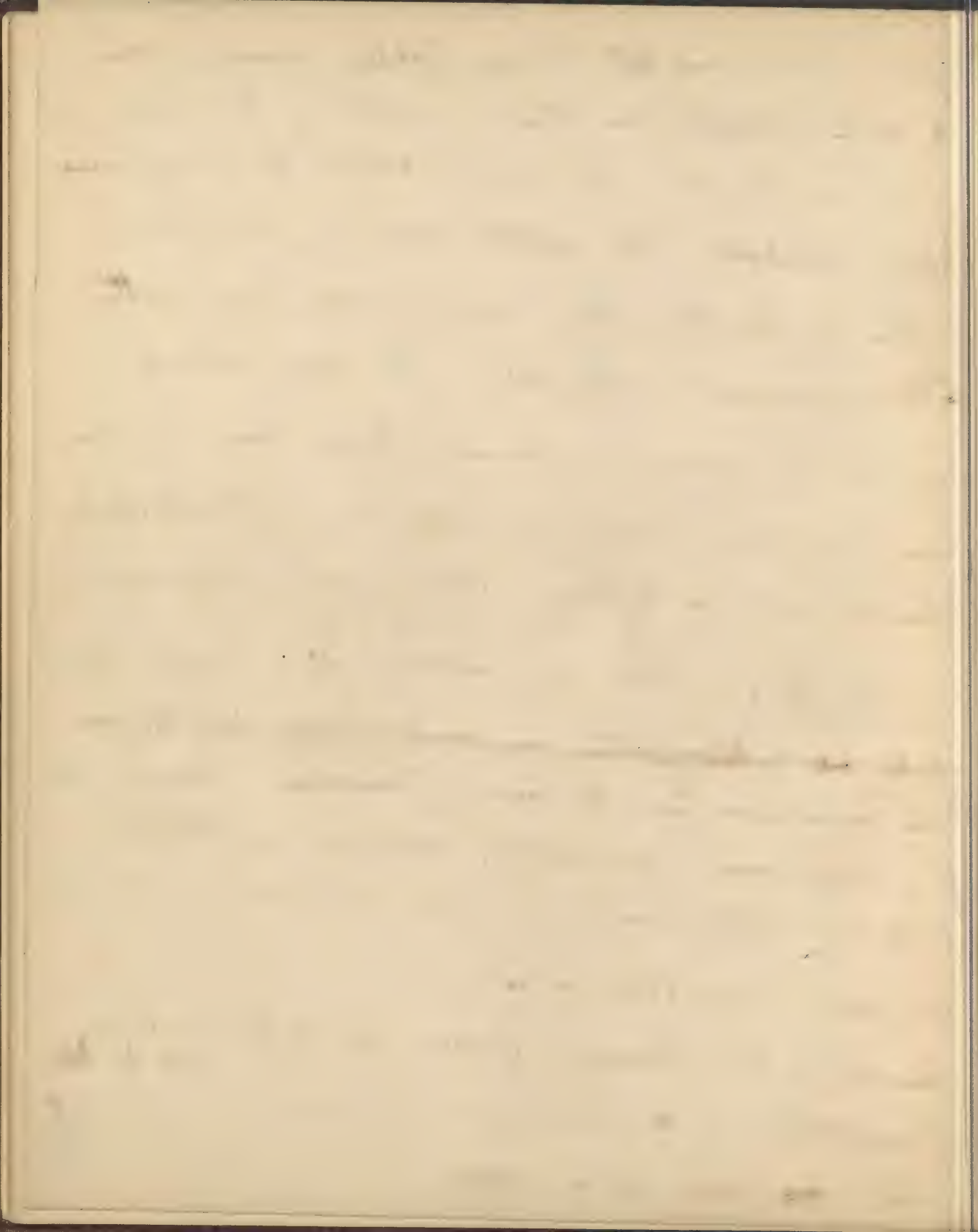
Giulio Vecchi's "Harmonised Comedy" of the (Commedia armonica)
Amphiparados, brought out in 1594 at Mantua -
The dialogue was spoken on the stage, & the
Music consisted of regular Madrigals sung
behind the scenes.

Casim, the singer, Per ~~the Musical~~ ~~as~~ and
 Cavahere the ardent Musicians. Their object was
 to combine Music and poetry, and Music and the
 drama in some new way. They saw that the
 polyphonic style was quite unsuited to the ~~theatre~~ theatre,
 and came to the conclusion that the problem might be
 easily solved by imitating the ^{declamatory} inflections of the voice
 by definite musical intervals, and supporting the
 singing by simple chords on instrument. They thought
 it unnecessary to give the music any special interest, as
 it seemed to them as if the interest of the poem
 recited would be sufficient to carry the attention of
 the auditors without special traits of Musical expression.
 The Florentine Giovanni Battista Doni who lived in the
 next generation to them writes an account of the
~~meeting~~ ^{meeting}, which appears to be credible. He says these
 gentlemen aimed at reviving the manner of the Music of the



ancient Jews, and that "Vincenzo Galilei" already a man
of mark attempted new things assisted by the Court,
and was the first who composed melodies for a single voice,
having modulated that pathetic scene of Count Ugolino
written by Dante, which he sang himself very sweetly
& the accompaniment of the Viol. This essay certainly
pleased very much in general, though there were some
individuals who laughed at the attempt. Notwithstanding
which he set in the same style parts of the Lamentations
of Jeremiah, which were performed in a devout assembly
~~of the date of these ventures we cannot be sure, but they were~~
These experiments went by the name of "monodies" meaning works
for a single voice, equivalent to monologues in literature.
of the date of the earliest we cannot make sure, but it
was probably about 1590 or so.
According to Peri himself Cavalcara was the first to devise
a recitative in works called the Desperation di Fileno and Il Satiro
which came out in 1590.





Cavaliere was clearly one of the leaders in this group of friends
and a man of power; and besides these Pastore he
produced a work called 'Il primo della casa' in 1595

Then Peri came forward with the Drama of Dafne
in 1597; which has unluckily been lost, so we can
only judge of its qualities by inference. ^{Along} At the same time

Caccini must have been busy with his book describing
the nature of the new line of art, which they definitely

called the "Nuova Musica"; which came out in 1602.

In it he gives examples of the lesser forms of the
new kind of art, calling them Arias - and for

one of these ~~is~~ ^{take as a} types of many
of two important events which marked the year 1600, the first in point of time was the
appearance of Cavaliere's Orations.
The most important event in the history of the movement is the

production of the Euridice of Jacopo Peri on the

occasion of Henry IV's wedding with Maria de' Medici
at Rome in 1600; and as this has been preserved

— 1878 —

— 1879 —

— 1880 —

— 1881 —

— 1882 —

we need no longer take any information at second hand
but ~~can~~ examine the work for ourselves and judge of its
artistic qualities and ~~status~~ ^{place} in history.



It is not called Opera, but "dramma per Musica";

the name Opera did not make its appearance for two
half a century later. But it is nevertheless the
first serious Opera that remains to us; and we can
trace the history of the development of Opera continuously
in various branches & ramifications from this little beginning

down to the *föller dämmerung*, and *Tristan* and the
and *Die Walküre*
Meistersinger & ~~and~~ on the one hand, and to *La Bohème*
and ^{the golden} ~~discovery~~, and even the infinite littleness & ^{illness} ~~weakness~~
of the new trading Comic Opera on the other. Peri's

Object was at all events a serious one, though the work
is slender to the last degree & utterly crude & helpless
in execution. His Object is evidently to turn the
declamation of the poems into Music by defining the

Figured bass here of makes its first
appearance. The figures are peculiar.

10. 11 et. cet.

Vindana has been frequently credited with
the invention - (b. 1565.) but the work
as such his claim not even published in
1602. *Cento concerti ecclesiastici a*
1. 2. 3. & voci con il basso continuo
per sonare nell' Organo. Nova imagine
Comoda per ogni sorte di cantori & gli
per organisti. (Venice 1603 or 1602?)
This book was also imprinted. Vindana's name
was not Vindana but Grossi. He was supposed
then has been at Lodi but he was not. But at
Vindana & hence the name he is known by.

Calculus of the voice by musical intervals. He makes scarcely
any attempt at a definite figure or fragment of tune,
but merely to take the drama such as it is ~~from~~
~~begin~~ and make it into music, of a sort, from
beginning to end, without repetitions, or divisions into
definite passages. The greater part of the work is nothing
but formless recitation with a figured bass for the
accompanists. Orpheus & Arctos, and Daphne
and Eridan and Venus merely carry on dialogue
- vague recitation throughout, and at certain
points there come short passages of chords, & an occasional
equally short passage of interval. There is no Overture
whatever, but to begin the performance the impersonation
of Orpheus steps forward and sings the Prologue,
announcing the purpose and meaning of the work. This
is, so far, the Preface to the development of Modern
Opera, which has a solemn significance with all

its lightness and simplicity.

The verses are repeated ~~to~~ to the same verse music ^{is gained} and are again, and thus ~~form~~ some sense of definiteness, but there is none of the rhythmic structure of a genuine lyric, & the propensity of the chords still present the obscurities which characterized the polyphonic style.

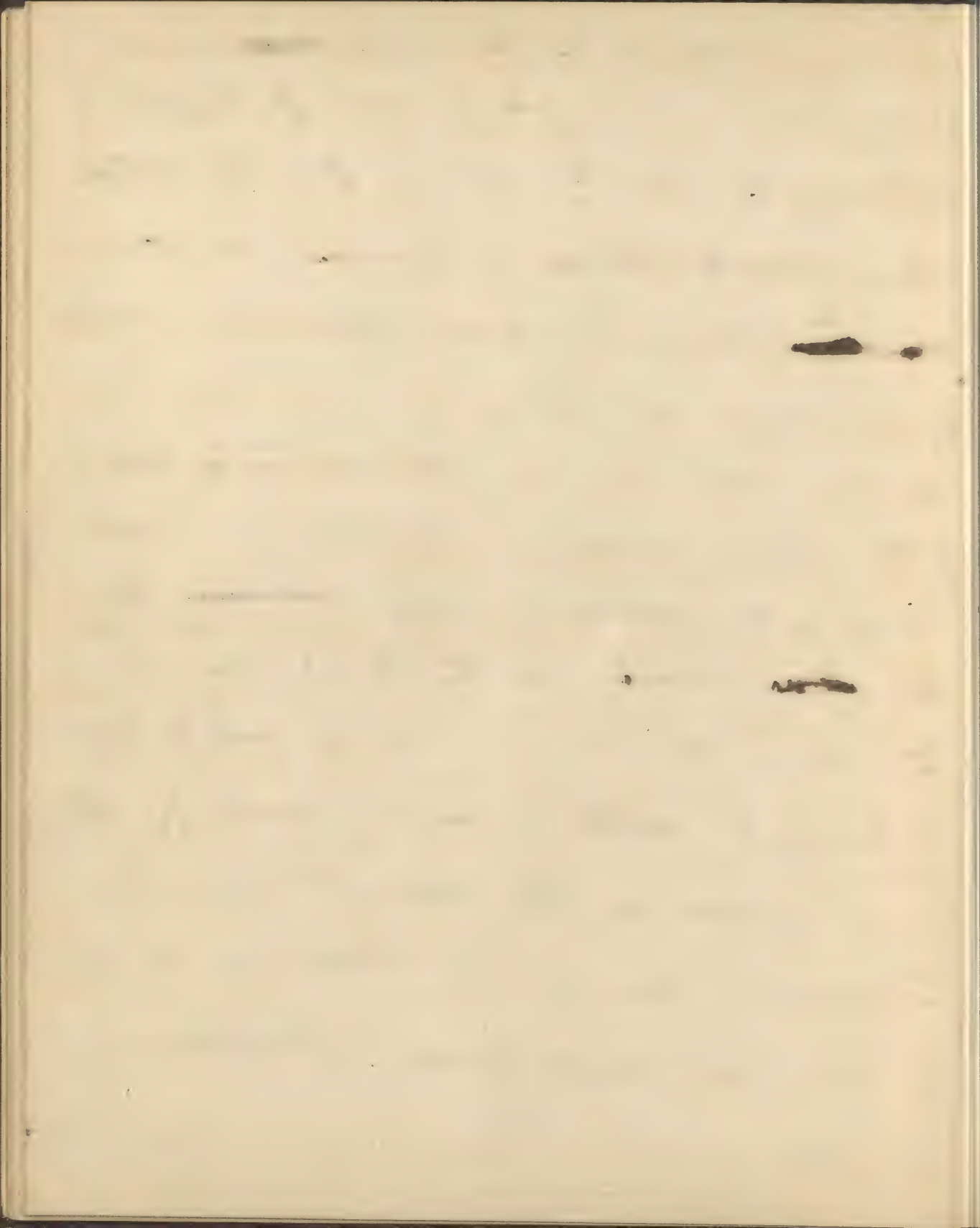
The most definite piece of music is when the Shepherd Thyrsis enters playing on a triple flute; out of this Peri could not help making a gentle point. In all the rest, whether Orpheus is bewailing the death of Eurydice, or rejoicing over successfully bringing her back to life there is very little difference. If any dramatic significance was ~~to~~ infused into the situation it must have been done by the manner and expression of the actor himself, as was done by the ancients, for the music affords but the very scantiest variety of style - & a few

is fully as sincere as the Music of the ~~ancient~~ great
choral writers. Music had to wait for the genius of
Monteverdi to open the door of passionate emotions
and unbounded richness of expression: as yet
~~but~~ ^{it} remained innocent and placid even in moments
of which suggested acute suffering.

The other point which is of great importance to note,
is the excessive vagueness - indefiniteness of the work.

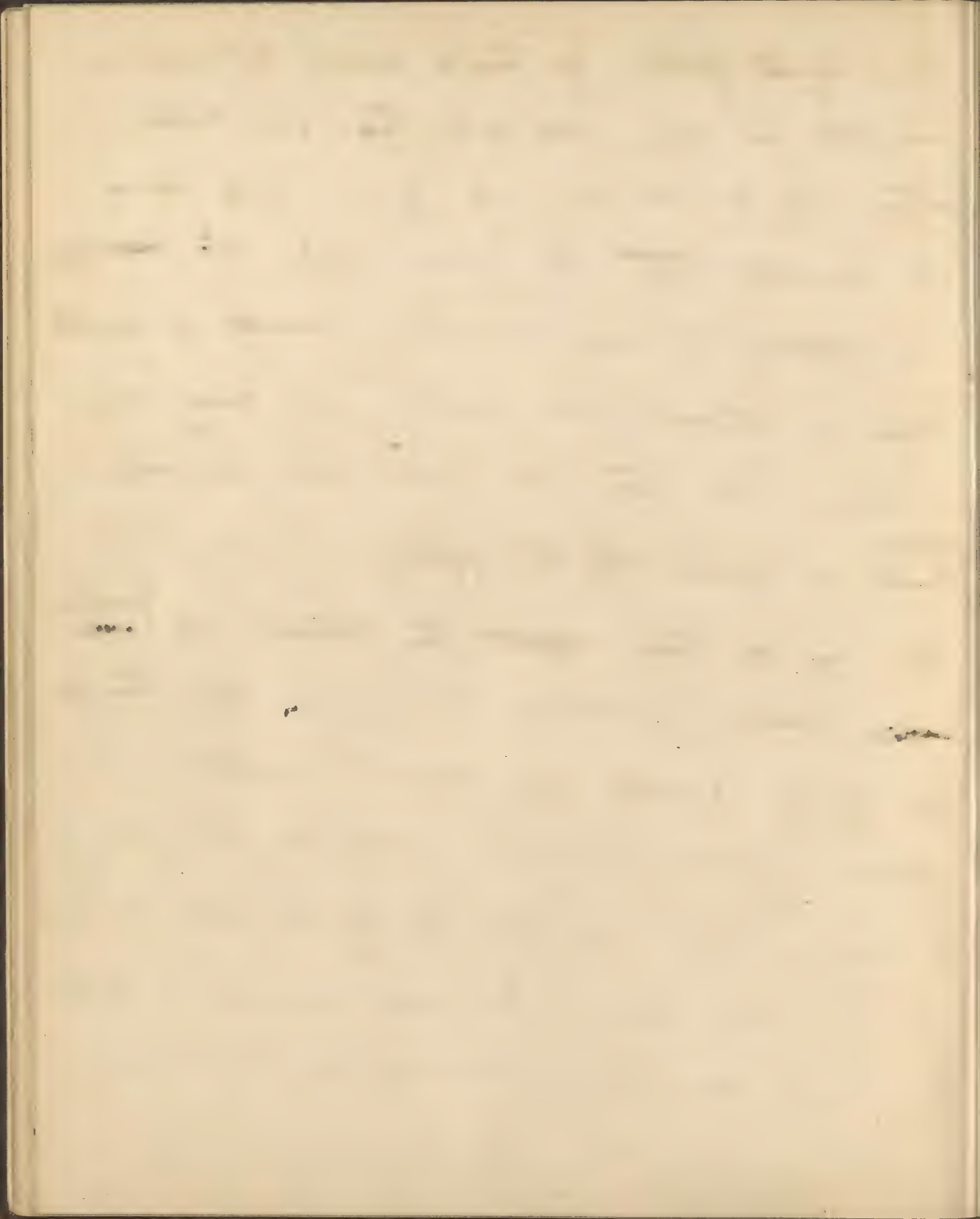
Not only in the progression of harmony ~~extraneous~~ after
utterly ~~incoherent~~, but the Musical plan of the
whole is ~~also~~ chaotic. There are page & page
of inconsequent recitation, occasionally varied by little
fragments of choruses & little orchestral interludes. But
the fragments of choruses & the interludes are also for
the most part almost formless - ~~The study of~~

~~the history~~ and the accompaniment is equally without



any definite point: for though several instruments are indicated as having been used, the score contains nothing but a bass line and figures; and it is to be conjectured that the players did not ~~not~~ take any advantage of such diversity of character as existed between one instrument and another, but merely went on playing at their own sweet will such simple ^{unmelodious} chords as agreed with the figuring.

Now in all these respects the natural and ^{familiar} ~~old~~ principles of evolution soon began to show themselves. The character recitation soon began to be regulated by better coherence of harmonic succession, and was diversified by the contrast with more distinctly contrasted passages of tone and force. The dance assumed a rhythmic form and a more perfect ~~some~~ completion of structure; and the functions of them all became more definite.



123
While in the matter of the ^{expression of the} music itself the nebulous
condition of unvaried indefiniteness passed by degrees
into utterances of ~~distinct~~ expressing clearly the
various sentiments and passions which the play unfolded.
And even the accompaniment developed though more
slowly into a definite use of ^{of different} varied time ^{with the music} colour
to vary and enhance the effect, and even to add
to the vividness of the expression.

In all these things the same principle is apparent,
in passing from the homogeneous to the heterogeneous;
from the indefinite to the definite; from a state
of art which is nebulous to a state in which the
function of each part, each chord & each
instrument has their place in the twofold work
of expression and design.

p 6 of Oration book

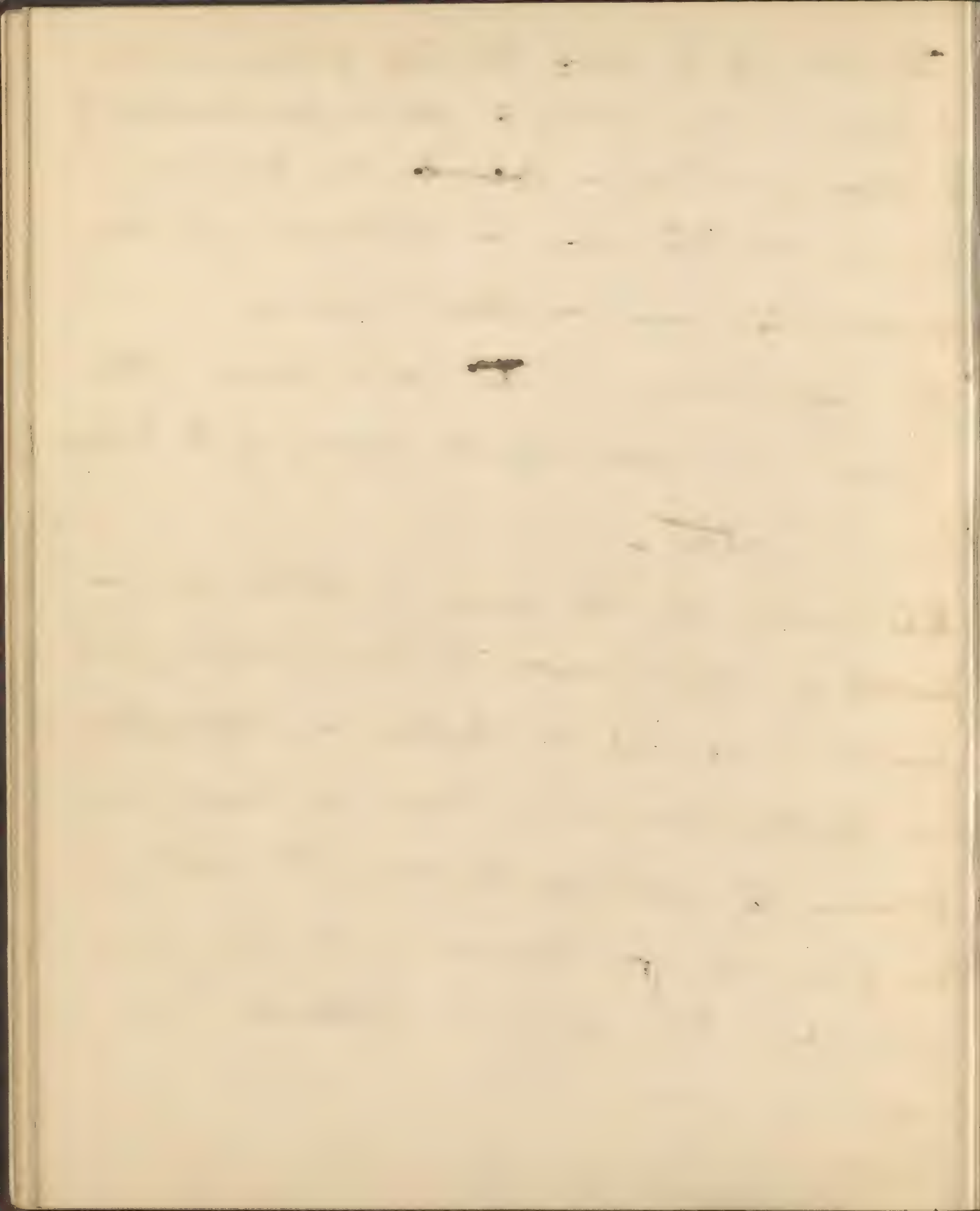
This process will of course take time & space, & it
is therefore the more necessary to form a fair conception of
the scheme at starting - ~~and~~ But the process
began so soon that even 7 or eight years after Piers
Supermarket the changes are clearly discernible.

But before passing on to that it is necessary to take
a glance of the first definite beginning of the kindred
form of Oratorio -

Wakes something after the manner of Oratorios had been
presented for religious purposes for many hundreds of years
before this time - And in Mysteries and Miracle plays
and Geistliche Schauspiele Music was liberally used
to enhance the effect upon the mind of the auditors.

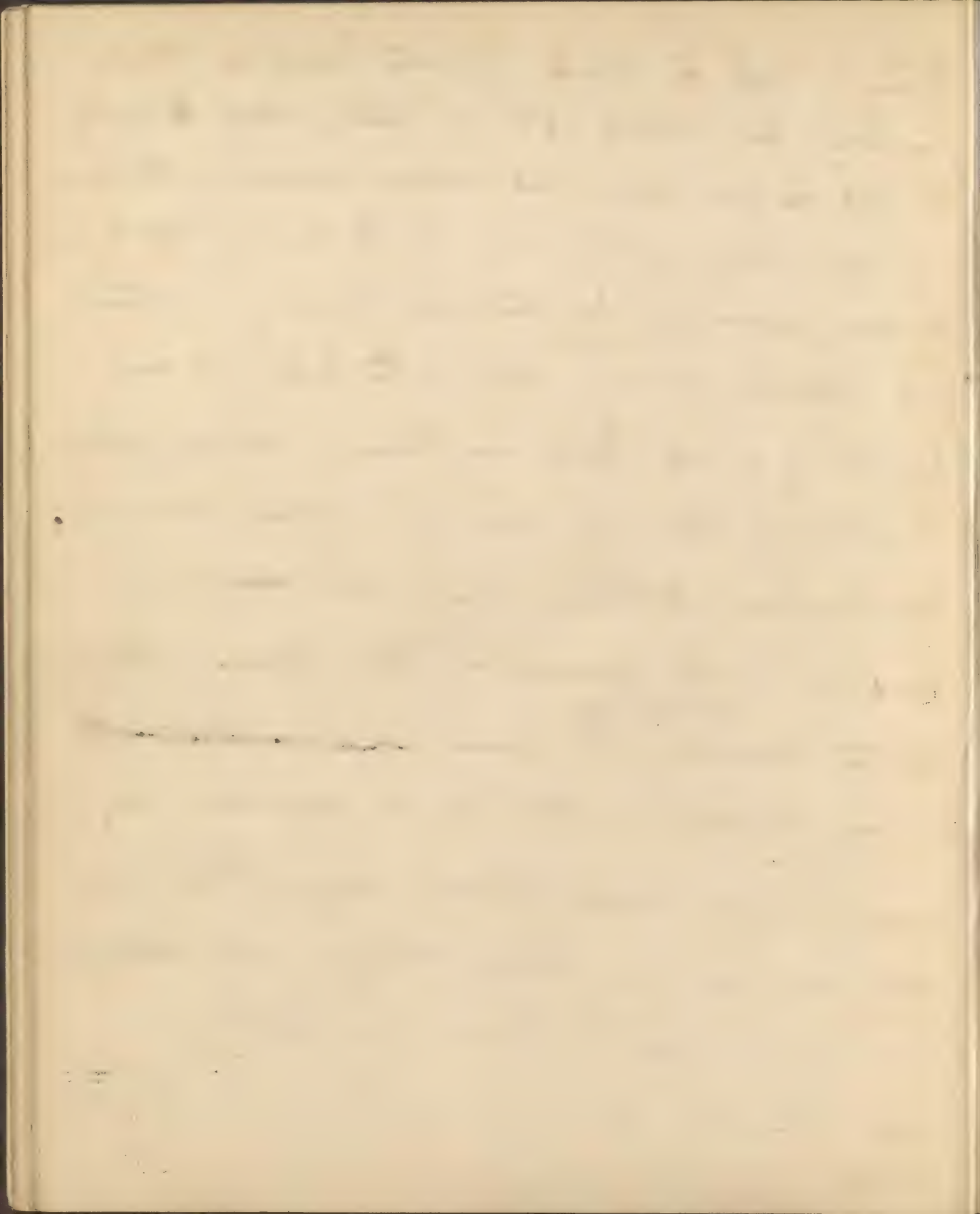
But the immediate ~~for~~ antecedents of the first Modern
Oratorio lay in the experiments of ~~Philippe~~ ^{Philippe} ~~the~~ Philippe Neri
to influence the masses of the people by religious plays
interwoven with Music of a popular cast.





(20)

When he built his Church of Santa Maria in Valicella
in Rome he attached to it a building called the Oratory
in which he gave services and sermons connected with performance
of Sacred Music after the manner of Mysteries & Miracle plays.
In these performances he introduced hymns of a rhythmic
and attractive character, such as the people could easily
lay hold of; and these were known as Sacri spirituali.
A collection of these was made by his friend Arimondi.
For some time the Sacred plays were ~~not~~ much
disregarded by the introduction of these hymns but
when the movement ^{of the New Music} took place ~~which resulted in the~~
the very naturally resulted in an experiment being
made in a sacred direction similar to those which
Carissimi & Peri had before attempted with ~~secular~~ ^{secular}
subjects. And just in the same year that Peri
Emilio appeared Emilio Carissimi made his attempt
at setting a sacred subject in a similar manner.



Pieris similar came out in Florence, & Caracina ~~at~~
at Rome in Filippo Neris Oratory; - here the
distinctive name of Oratory is supposed to be derived.

Caracina experiment was not however a regular ~~tragedy~~ ^{drama}
~~formed~~ ⁱⁿ a Biblical ~~subject~~ story, but a sort of Allegory.

The name of it was the "Representation of the Soul &
the body": - the characters are the allegorical ones
of Soul, Body, ^{Intellect - Conscience} Mind, Life, Pleasure &c &c

The general plan seems to have been similar to Peri's,
and to have consisted of a great deal of recitation
and some little short simple choros, something

after the manner of the 'Laudi spirituali':

Caracina gave directions for the performance and
of the ideas of the nature of the work.



W. H. H.

Feb 11

~~the orchestra~~ but Cavallini recommends introducing (22)
a Musical as a full piece with all the voice parts doubled
and a great number of instruments
The instrument of accompaniment were to be placed behind
the scenes - consisted of Lira doppia, Clavicembalo
Chitarrone and two flutes -

When the curtain rises the first time, when under the pedigree
there is the stage, and when they have done Scene (one of the
characters - the morality) come on, and have the next scene
begin upon from her by the instrumental performance
which the same

The Chorus is to have a place allotted to them on the
stage: first sitting & then standing, in sight of
the principal characters - And when they sing they
are to rise and be a motion, with proper
gestures.

Pleasure (one of the characters) with two companions
are to have instruments in their hands so that they can
play when they sing - perform the second.

Emy

2d Corps when these words are uttered "So the hormone" 23
Alma may lose some of his garments
as his gold collar feathers from his hat etc.
The world a Human life in particular is a very good -
fully dressed, & when they are devoted of the happiness to
appear very poor and wretched, & as lengthened careers
The symphonies & ritornels may be played by a great number
of instruments, & if a solo should play the principal parts
it would have a very good effect
The performance may be finished with or without a dance
If without, the last chorus, is to be danced in all its parts
which is instrumental - Part of a dance - preferably a waltz
beginning thus "Christen attention & Stille!" "The song,
accompanied solely & recently by a dance - Then the
second then of great steps and figures of the whole band
During the ritornels the four principal dances are before
perform - ballets saltato can capriole, endorsed with
caper or extrachats, without singing - And then, after
such things always varying the steps of the dance,
and the four principal dances may sometimes use the
collected, sometimes the Canary, or sometimes the Comma etc.
which will do very well in the ritornels.

10 The stages of the ballet are like being ^{displayed} by all the performers with ^{the} ^{different}.

Caroline died shortly before the performance of his work -

The development of ^{the} ^{characters} are not ^{as} ^{defined} ^{as} ^{before} and continue ⁱⁿ ^{progress} as ^{Opera} - The ^{condition} ^{of} ^{the} ^{form} ^{of} ^{the} ^{work} ^{is} ^{not} ^{so} ^{definite} ^{as} ^{before} ^{and} ^{composers} ^{do} ^{not} ^{know} ^{the} ^{course} ^{of} ^{the} ^{work} ⁱⁿ ^{advance}.

The progress of Music in the middle of the 19th century
brings before us questions which are of the highest
interest, notwithstanding the fact that they are very familiar.
They are questions which pervade all
human affairs and as art is the highest
expression of human thought and emotion the great
division of practice inevitably presents itself most strongly
therein.

Schools of humanity. an experiment
The movement of the More Music was ~~an experiment~~
in the dark. Monteverdi soon lighted it
up in a bolder & reckless manner, & gave
to music a new quality which has never again
been absent. He looked at his art almost
entirely from a dramatic point of view, &
ignored artistic considerations of form, and Musical
aesthetics ^{as well} almost entirely. The stage was ~~confronted~~

Defence 1/1
1/1
1/1

present to his mind when composing; & he rightly
understood to produce a form of art in which
the various means of expression & effect were
fairly balanced. ^{and the subordinate to the main} He meant to make the

most of his drama by making the most he could of
the music which intensified its expression; &
he treated both in such a manner as gave
the desired effect the best opportunity of adding to
the general impression. His theme was

right - the main, and any successive
reformer who has fought against the vice and
anomalies of Opera has tried the same task.
But unluckily for him the art of music was
not sufficiently advanced to be placed on
an equal with the spoken drama; & it is not

1
Ankara

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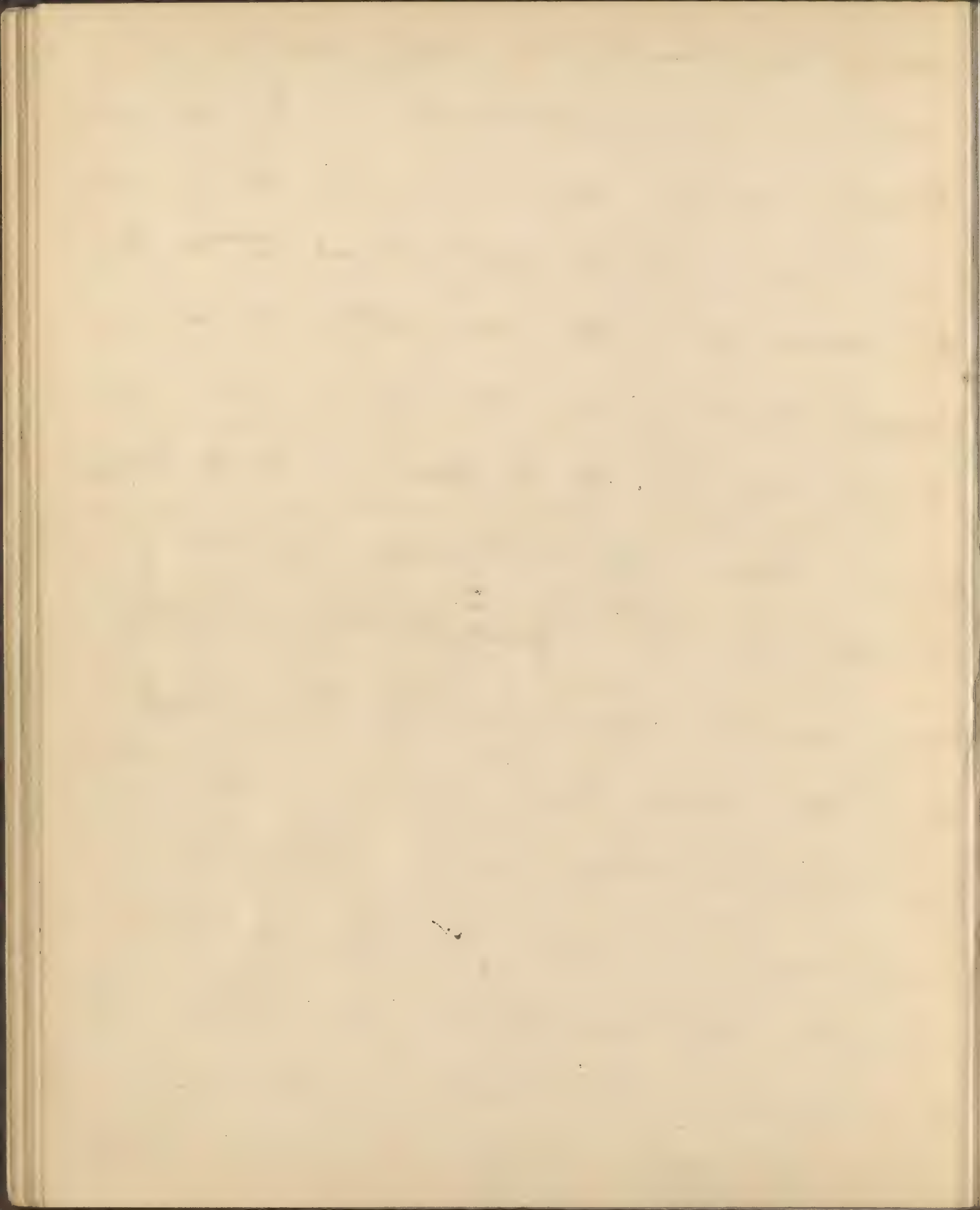
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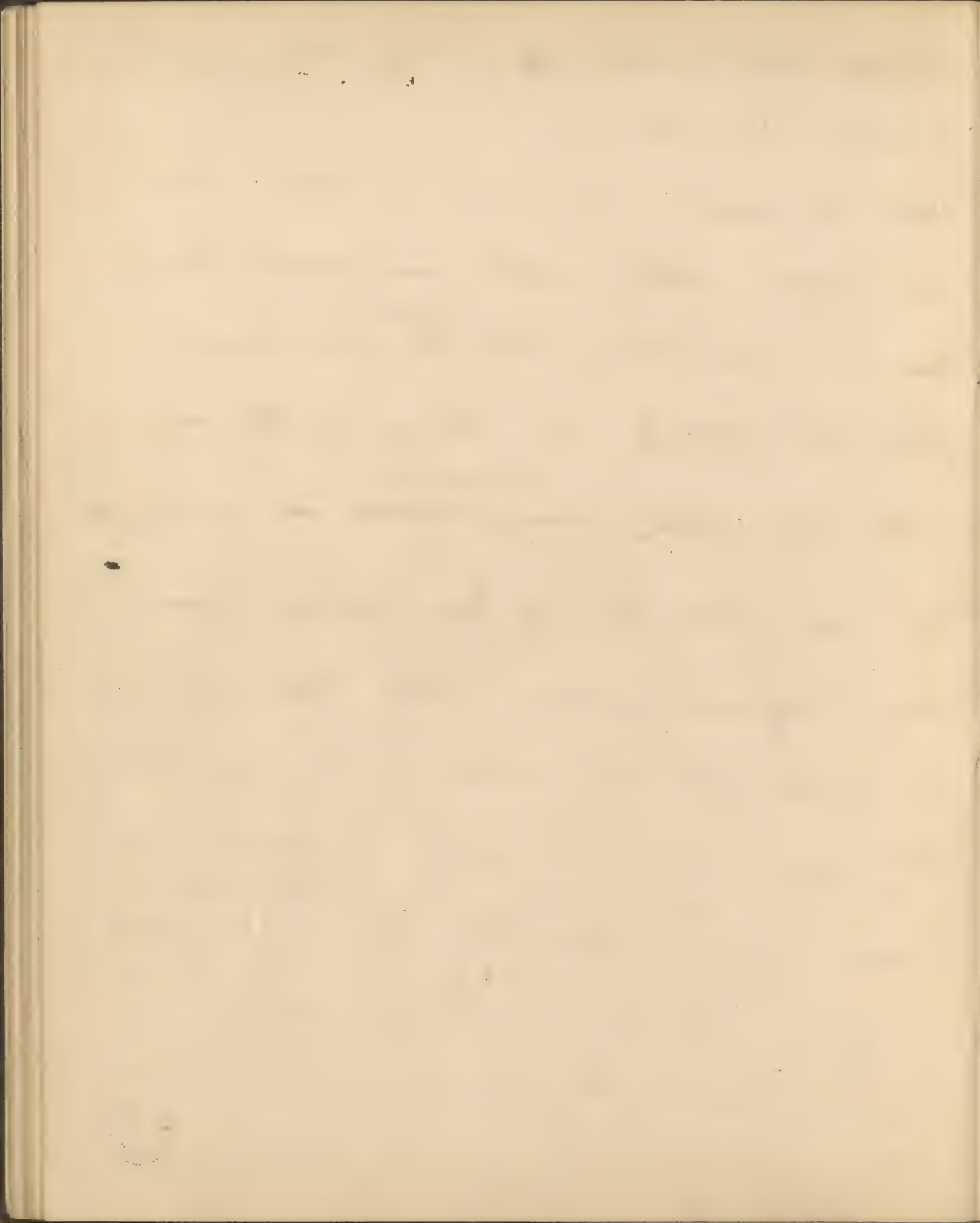
carry out his scheme he had after 2 years of 26
desperately hazardous experiments. He had no musical
traditions which he felt he could use either as models
or standards, & he rightly discerned that as things
then stood he could gain nothing for theatrical
purposes from the grand old choral school which
he had cut himself off from. He was historical
in a simple; & notwithstanding his lack of
opportunities he laid the foundations of a type of
music which has become permanent, though chiefly
in the countries the Italy - Cavalli ^{perhaps} has
worked on the same lines - But the
reaction came very soon in Italy, & the
people of that country seem to have been satisfied with
no experiments in this direction, & have ever
afterward been faithful to that kind of art which



abstract artistic principles, of a simple kind, are more
noticeable than expression.

But in order to arrive at a state of art in
which abstract artistic principles were perceptible to any
degree it was necessary that the ^{outcome of the} new departure
should be modified very strongly by the influence
of the old school which ^{Perseval} Montanari ~~is~~ ^{is} ~~reputed~~ ^{reputed}.

They were of the type of those radical choral
cheery buoyant optimism that the world may
be mended at one stroke by a general reformation;
the world of music was going to be reformed, but
in order to get it done these reformation had ^{to be modified & assimilated} ~~to be~~ by
a type of somewhat rare wisdom which is
sometimes found on the Conservative side. Art
is a type of human things is this, that we cannot

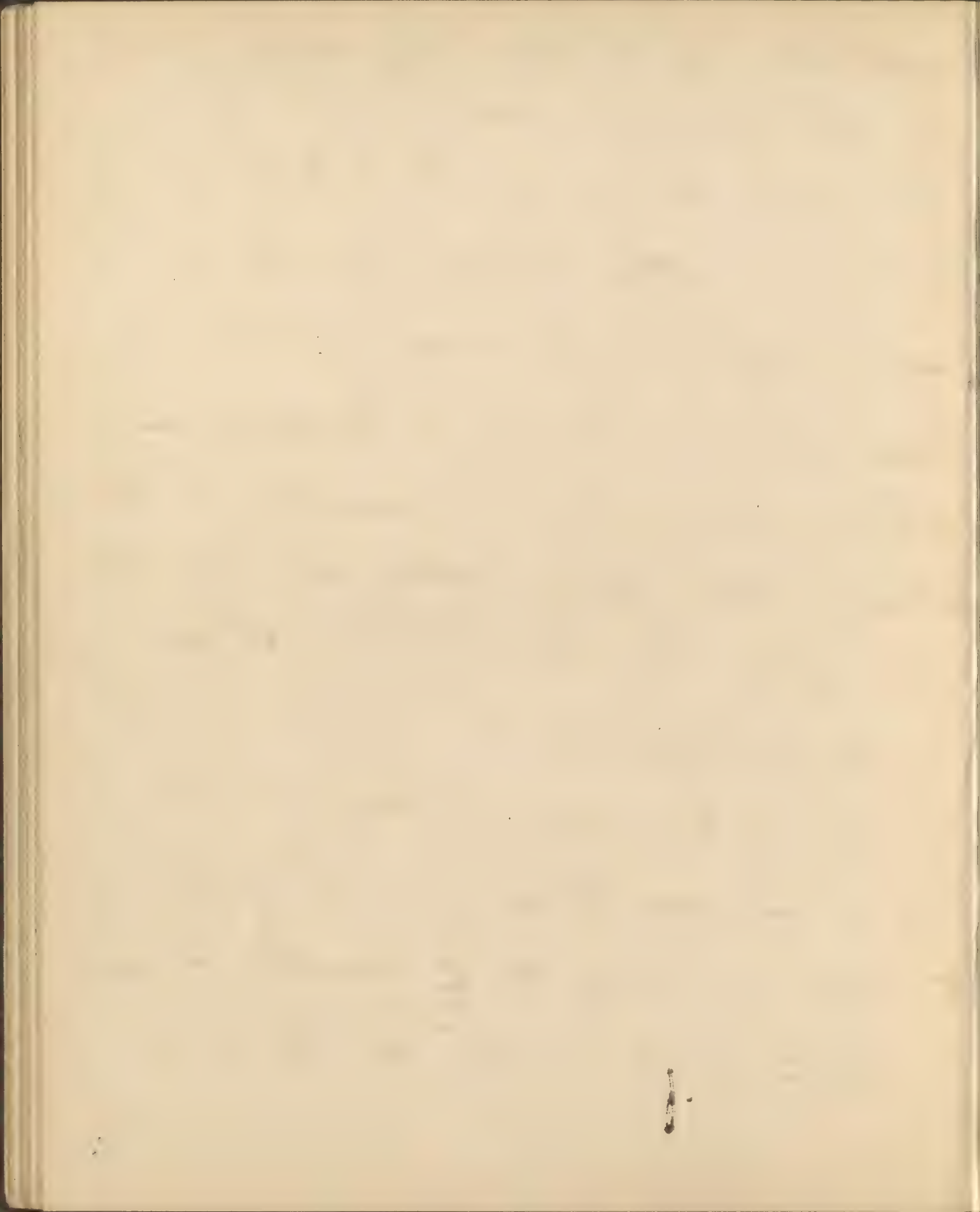


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reject the rules of progress which experience of
past ages affords us - ^{we grow to learn that} And a great deal of
~~whatever~~ ^{is} is not necessarily wrong: though the purpose may
in which a certain section of humanity says it
~~is~~ is necessarily right makes us inclined -

better moments to think so Revolutions are
sometimes necessary, ^{but} ~~so~~ is conservatism - The
extremes of both equally distress us, but not
of the friction & tension ^{of opposing tendencies} we get the fruit
of steadfast progress.

The fruits of their early & painful physical
reform were ~~was~~ attained by such means: -
the horror of reuniting the ~~of~~ separated & seemingly
antagonistic principles of art ^{in the first place} fell to the lot of
Giuseppe Carissimi.

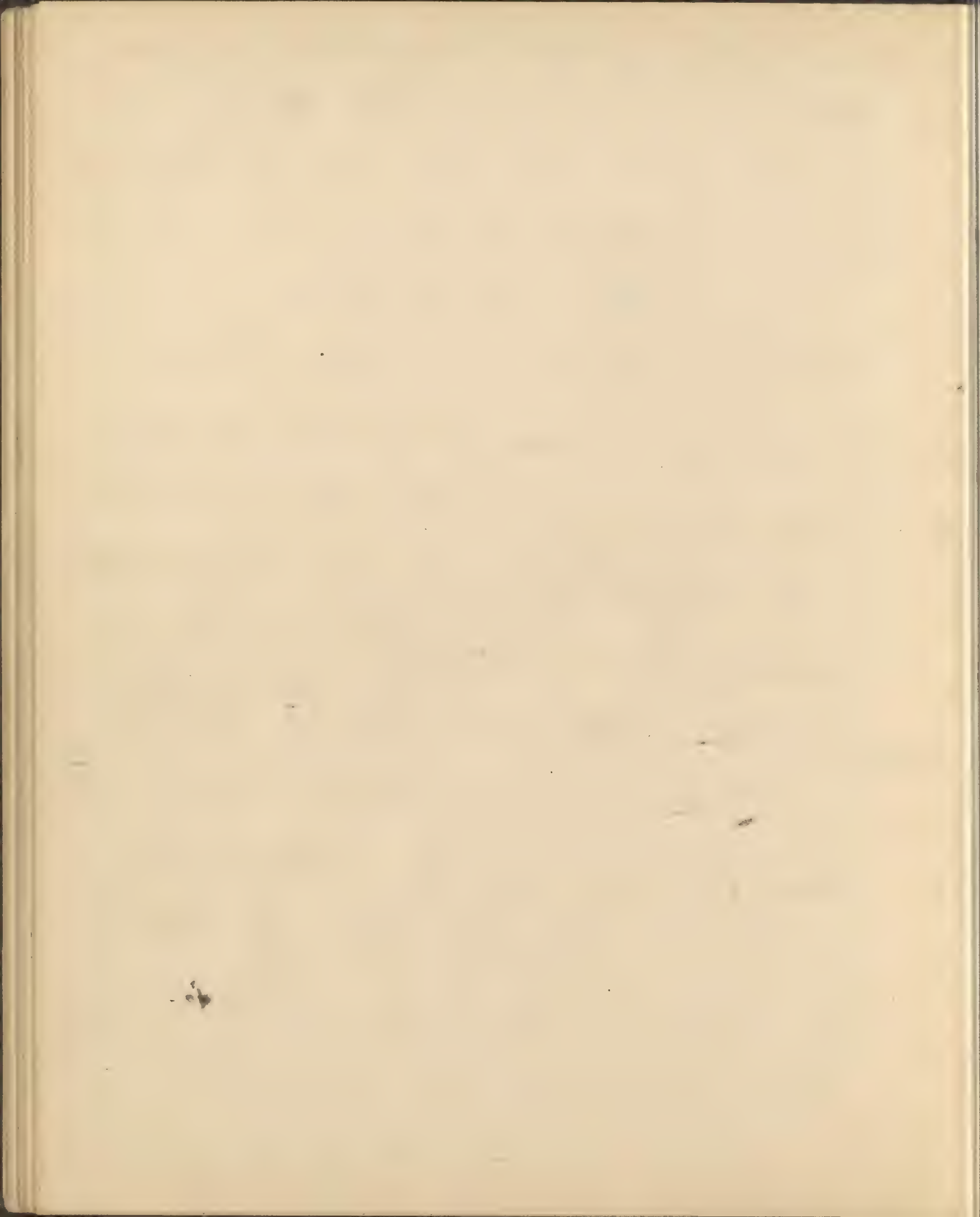




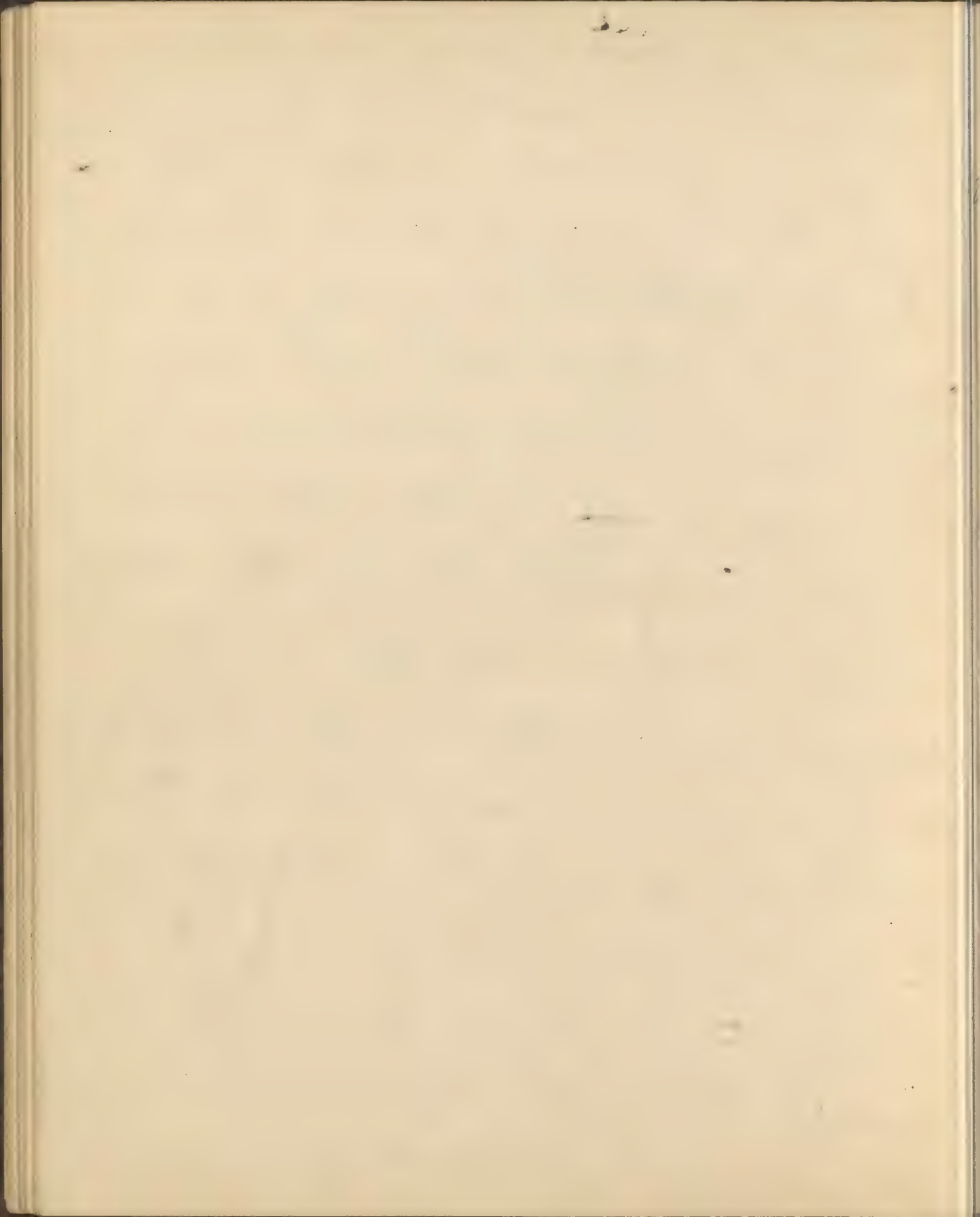
The famous revolution of music attracts to itself so much
attention that one is apt to forget that ~~the~~ while it
is going on the traditions of the old schools are still being
maintained & cultivated by many very able & earnest
Musicians. Some of them naturally repudiate & lose the
need to the new departure. I don't think we need

wonder at it in any man who really appreciated
the ^{high} artistic qualities of the old style. But all
the same the highest honor is due to such men
as understanding these high artistic qualities &
holding by them still could see the possibilities
which lay ^{under} the crude and feeble aspects of the
"new Music". Such men are necessarily rare.

They always are. But their value to the world is
not solely the result of their rarity, but to their
great liberality of mind & a caution of vision. (Carissimi)
little as we know of him must always have been such



a one - and I can scarcely call to mind any
man who did more important work with less fuss
and attracting less notice. We can judge from
his works that he was brought up under the shadow
of the great Choral tradition. He has left us
proof of it in his Motets & other Choral
Church Music. And this education gave him a
special ability & ~~sharp~~ steadfastness when he came to
apply his mind to new methods of art. He had
the advantage of coming into the world later than
Monteverdi, for he was not born later than 1604;
but he would not have gained models from that
past, but only the advantage to escape the flames
of the first enthusiasm. He could look at the
movement with less dazzled eyes & cooler
judgement. He had ^{not the dramatic fire of} ~~the~~ Monteverdi but he had
gifts of Musical expression and
melody fully equal to Monteverdi's ~~the best~~ ^{the best} ~~composers~~ of



the new school, ^{and} his education & temperament
made him ~~too~~ go forward more easily. He gives us
the impression of that balance of ^{and common sense} mind & reason which
marks the most artistic natures in contrast to the
wild impetuosity which marks the aspiring ~~dreamer~~ seer
after sensational effects. He clearly put at first
and refrained from expressing himself till he had
found what appeared to him to be the artistic way
to do it. Monteverde made up his mind to do
something somehow, Carissimi made up his mind how
to do something well. Monteverde became the
father of all that put effect first & art afterward;
Carissimi of the first school which would even
sacrifice effect sooner than do it inartistically. Then
came the humbly and the
rascals and the mountebanks on Monteverde's side,
but the dullards & the mechanical pedants & the
dry empty headed posers are on Carissimi's.

The fountain saying that you can have too much of a good thing
was illustrated by planning in the story, I think.

But it was Carissini, with that ^{mainly} led to Handel &
Mozart and Beethoven, that was ~~the~~ stone for
supplying also the basis for the worst school of Italian
Opera. ~~the~~

It must be taken into consideration that in Carissini
time the development of even the simplest forms of
modern art were still far off. Even the simple
aria form can hardly be traced ~~in~~ the rarest
fortuitous instances. What Carissini had to guide him

was the newly developing instinct of the relations of chords
to one another. He more than any man before him

~~showed that he~~ ^{showed that he} realized what the progression of Chords were
~~before~~ as chords, not as results of Counterpoint; & he

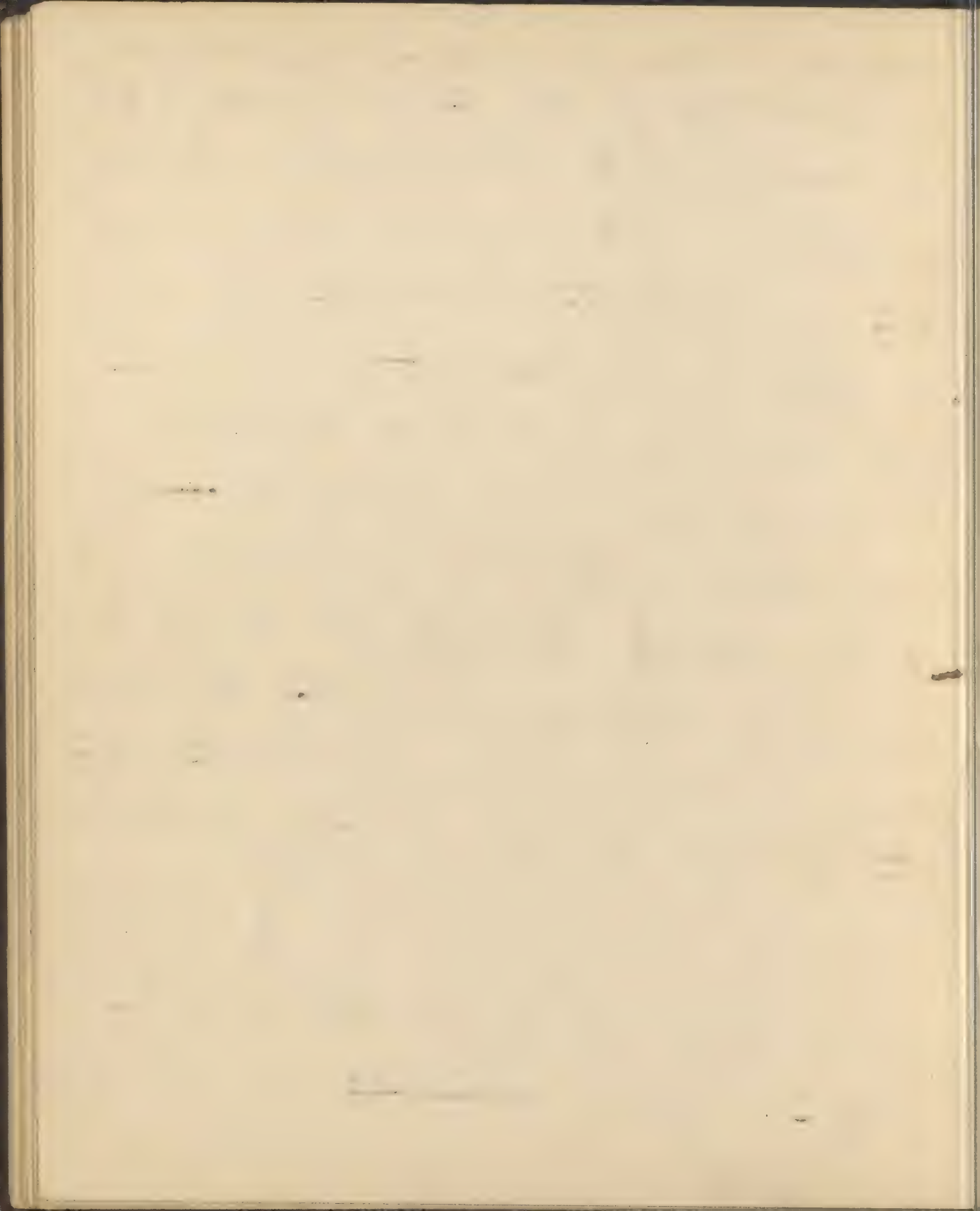
~~before~~ ^{as} we seemed to have an instinct for the
change of ~~things~~ ^{mainly attitudes} which ~~regarded~~ ^{regarded} made men
approaching ^{as} the Counterpoint & dependant upon the progression
of the Chords ~~instead~~ ^{of the other way}, as it had been.

Cassini left my wife - born at ~~Manila~~
Marino near Rome abt 1584 - 1582. Was first
Master at Anisi abt 1600. Master of at the Church
of St. Apollinare (attached to the German College) & remained
there to the end of his days. Died 1674.

Master of Bassano, Ceste Bannarini & Scharlatti.

Under these conditions, he succeeded in achieving the first
most difficult step of welding the fine qualities of the
new movement upon the artistic experience of the old
state of things: & the proof of his success are found
in the various Cantatas a "voce sola" & alone
all in the admirable little Oratorios which remain
as his most enduring & honorable monument.
In these the cleanness of his judgement is ~~some~~
markedly noticeable even in the design of the libretto. Still
his real skill and effect with which he used the
new forms of recitative & arioso seem little short
of miraculous to any one who understands the credit
of the efforts of his immediate predecessors & contemporaries.

(in more real sense)
p 24
Cavissini himself did not do anything in the line
of Opera. But he ~~concentrated~~ ^{handed on} his particulars
ways of looking at art to a very important group



of pupils - And they were by then ~~made~~ made
the basis of the ~~top~~ type of Opera which ultimately
became the most characteristic product of Italian
Musical impulse.

Of these pupils the earliest to make a mark was
Cesti - who was born about 1620 either in Florence
or the neighborhood. He was ~~then~~ younger by
some 20 years than Cavalli, but he ultimately
divided with him the honors of being the best blend
Opera composer of Italy from the time of the
opening of public Opera houses till near the end of
the century. Cesti & Cavalli stood in the same
relative position towards one another that Monteverdi
& Peri stood in the earlier generation. Cesti
again reformulated the strong artistic phase of Opera
& Cavalli the purely dramatic. Cavalli carried the message



of his school into drama and there it ~~gained~~ found
a finished - But Italy ultimately wearied of so much
dramatic intensity - thirsted for things that were simply
beautiful - or in other words for abstract forms of
a simpler & intelligible kind. And the principles of
Cassini more & more laid hold of them. It was
Corti's glory to help to the moulding of the simpler forms
of the music. His feeling for pure dramatic effect
is not so strong as Cavalli's, but that gave him greater
freedom for attending to ^{his} designs. And the result is that
his little ~~for~~ aria & trios for a solo voice is often
& Cantatas have a neatness & a finish which is
not to be found in any work previous to his time - even
in Cassini's works. His most successful Opera
was L'Oronte which came out in 1649 in Venice -
~~as the opening of the 4th of the new public theatres~~. It
maintained its popularity for 30 years throughout Italy. Another
very admirable Opera was La Dori - He died 1669.
Alessandro Scarlatti was also a pupil of Cassini's.

The further development and systematization of the plan
of Opera may be considered more fully hereafter.

It is only necessary at present to point out that Commission
was the master of Alessandro Scarlatti, & that
great composer more than any other man belongs to
credit or misfortune of stereotyping the form of
the Italian Opera. Like Commission Scarlatti was
a man with a predominant respect for art as art
and his influence upon Opera was ^{even} too much
then in this element is a ~~direct~~ to drive the dramatic
significance of the performance altogether into the background.
He established the traditions of the Neapolitan school,
which glorified solo singing at the expense of all the
other factors in Operatic effect. And through his pupil
Gaetano Cappi & other pupil Leonardo Vinci & through those
& Porpora & ^{Händel} ~~Händel~~ ^{Handel} & Pavesi these principles permeated
the whole field of European Opera with a monstrous & mechanical inflexibility.
The result is that of art for art's sake went too far & it was glorified music & reduced
the balance.

Montevideo Dep. (Canton) 191

The innocent simplicity of the earliest experiments of the earliest
representations of the New Music, was partly the fruit
of their helplessness. They had in them at least
abandoned the principles of the form of art which were
understood, and had to go very quietly while they
were finding some new ones. They put up with the
impression of thinking that a very little music would
go a long way; and indeed that very little by
any of principles and systems was necessary at all.
Their instinct for the formal elements of art was
almost dormant; and though here and there little
there are faint indications of unconscious inclination
~~for a~~ ~~glance~~ ~~of~~ ~~an~~ ~~indefinite~~ ~~long~~ ~~attention~~ for a
definite phrase, or an effective ~~distinction~~ ^{alternation} of colour
and texture. The general ~~off~~ aspects of the works
are uncontrolled, indefinite, rambling and infantile.

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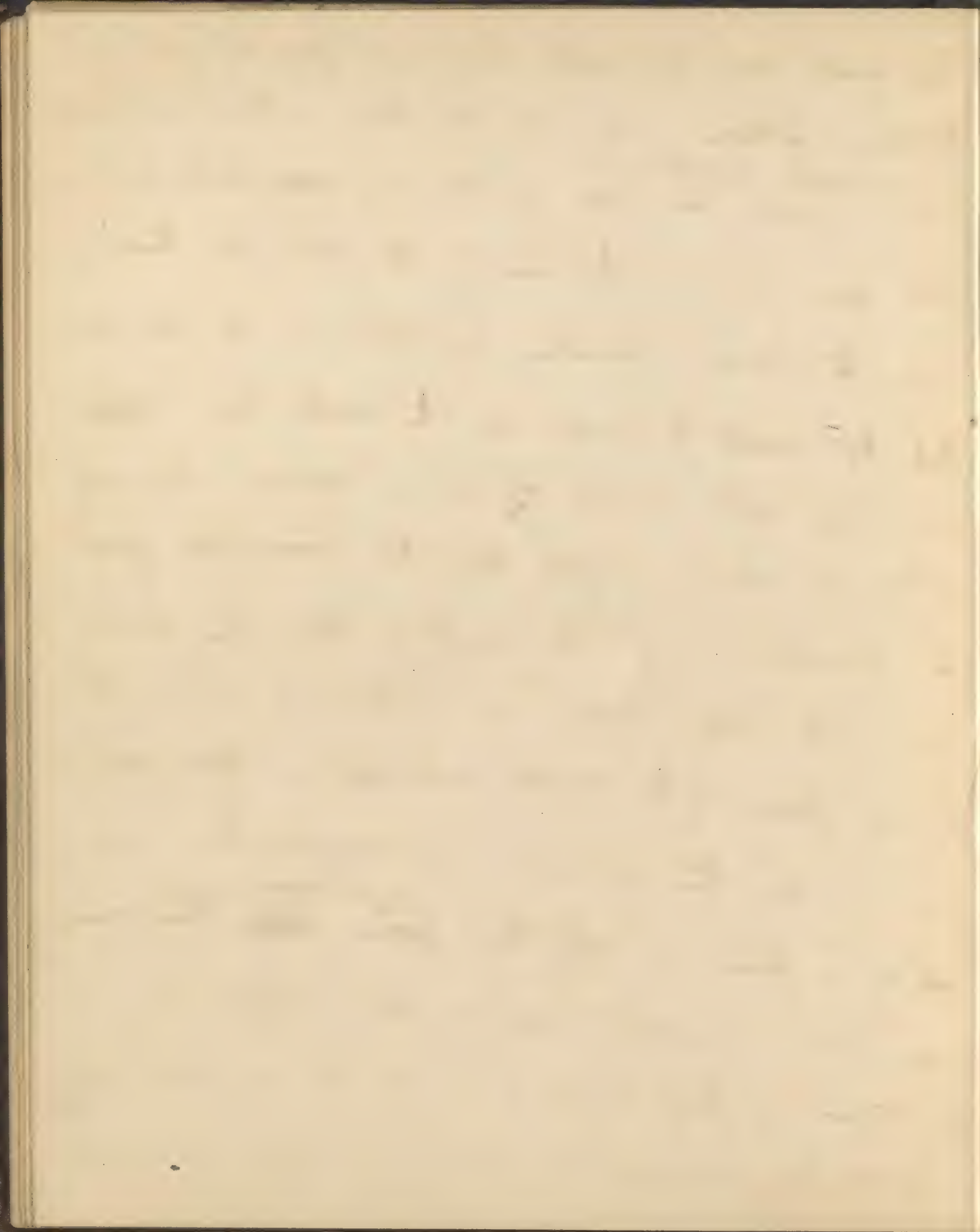
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Some points which they might have learnt from the great school
they had for some time lost upon them. Their instrumental
and ballet movements would have been infinitely more ~~delicately~~ attractive if they
had been cast on the lines of the instrumental times.

and the Church Villanellas, & Festivals of the earlier days.
But they wanted to make all the world new I suppose,
and like ^{many} idealists ^{among} social reformers, they would
rather go without a good thing than borrow it from
the Conservatives.

The result is that their choral
and instrumental pieces are intrinsically inferior to
similar pieces of the previous generation - But one
can see one thing at least: they compose their works
all of a piece - with the poems ^{in full possession of} ~~filling~~ their minds,
and with a constant sense of the conditions and
circumstances of performance. We have no reason to
suppose this work was not held to be completely successful.



That men applied themselves very eagerly to the new form of
art is proved by the amount of ^{in the style} still existing ^{in the style} ~~in the style~~
early in the 17th century. And what is remarkable

about the movement is the rapidity with which the
character of the movement was transformed in different directions.

Social and political revolutions generally change very
rapidly from the conception and watch words of their first
founders - But artistic revolution, ^{depending to much upon} ~~long based upon~~
instinct might be expected to change more slowly.

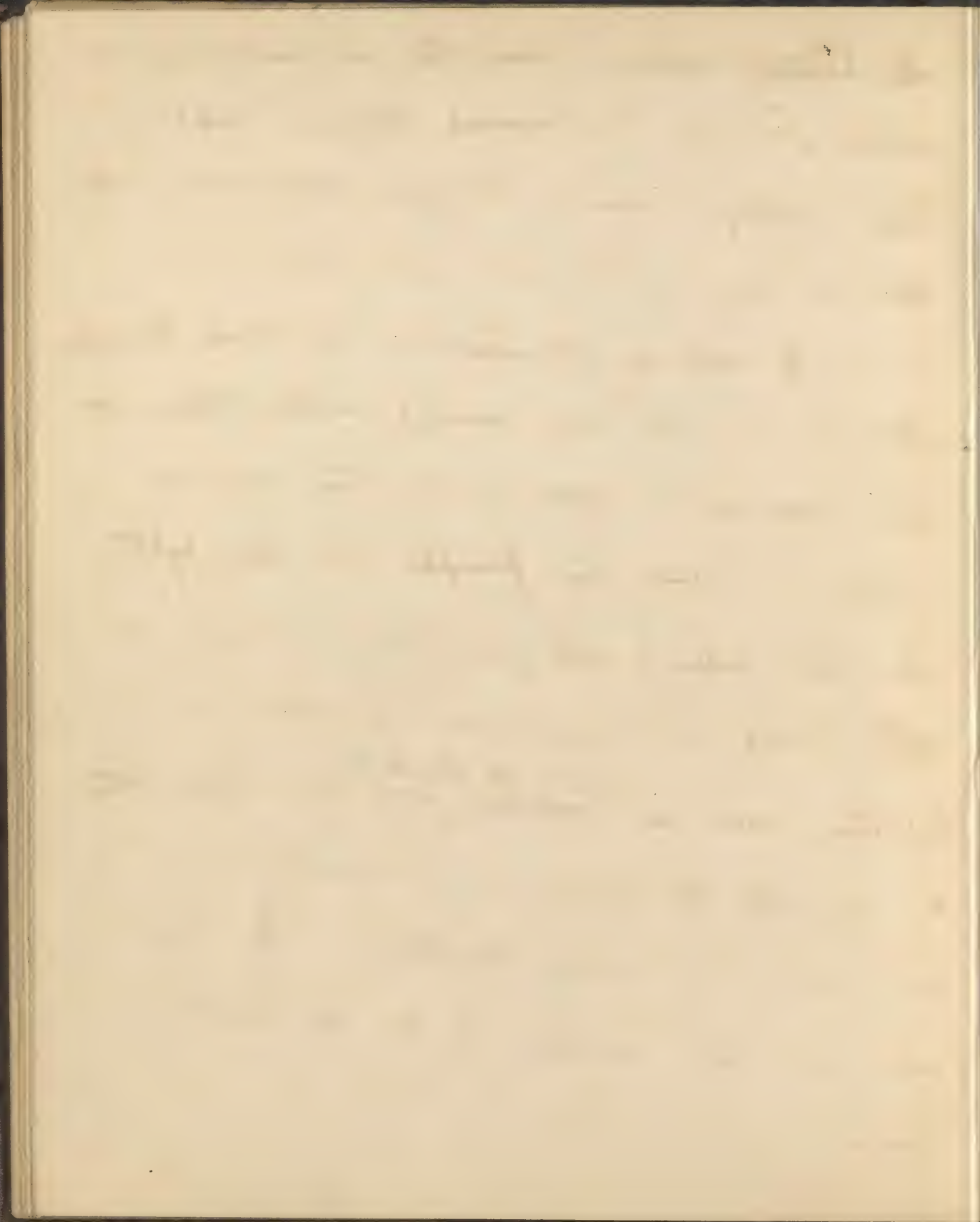
Yet in the short space of 7 years from the appearance of
Perrin's innocent little Evidice, the tendency of one branch
of art was pronounced in a most emphatic manner

by the appearance on the scene of the impetuous &
ruthless genius of Monteverde. In this artistic
revolution he played the part of Rousseau; & ^{spread & destroyed} ~~the~~

the ~~in the style~~ cherished principles of the earlier generation

with headlong eagerness. When the old master had his
quietness & repose, he produced a strange, caressing
and startling noise. The fact that it was held
for good before to refrain, was to him a law of
nature to read in extravagance - & when the cruel
instinct of his father had counselled artistic reticence he
saw occasion to seek for all the means of
excitement. And in principle he was right.

The old rules had given place to new, &
nothing could be gained now by compromising.
As there was no tradition ^{or no standard} by which it was better
to plunge into the dangers of passionate expression, &
learn wisdom by making mistakes. The old
rules were now disturbed by the ~~for~~ truth of
passion. But if the drama was to be expressed in



Music, the elements of passionate emotion must be
admitted - & Monteverde was man enough to know
that passion cannot be expressed by common chords.
His instinct soon told him that the dull level of
Pier & Cavini was not the music to add to dramatic
situations: & he sought out what ways he could
to enforce the words & situations of the dramas
by Musical expression. It is needless to say
he fell into appalling catastrophes. It was a long
with the Aspirations of a Michaelangelo, & no
technique to work with. But he opened the door
of passionate expression in Music once for all,
& like Bachhäuser & the Mount of Venus, ^{our} art could
never return to plain serenity of the golden age again.
From his earliest days he must have had the
spirit of the revolution about him. Born in Cremona

The first part of the paper is devoted to a discussion of the
theoretical aspects of the problem. It is shown that the
problem is equivalent to a problem in the theory of
differential equations. The second part of the paper is devoted to a
discussion of the experimental results. It is shown that the
experimental results are in good agreement with the theoretical
results. The third part of the paper is devoted to a discussion of the
conclusions. It is shown that the problem is solved.

in 1568, he came into public musical life as a
Viol player in the Duke of Mantua's establishment. He
was educated, Musically, in the learning of the old
school, & published Canzonetti for voices, in 1584,
in Venice - at the age of 16. Some in that style

he could not submit to the conventions, upon which
its existence really depended, and introduced
important effects of new discords, & new treatment
of chords, which seemed to presage the new era.

He was naturally attacked by the sensitive theorists
of the day, & ^{naturally on the side of Bologna} a naturally responded to them by
proceeding to greater excesses, & doing greater

violence to their feelings. In 1603 he was
^{in succession to his master Ingenucci} appointed Maestro di Capella to the Duke of Mantua.
And in this position he soon had the opportunity to
show the world the real colour of his genius.

Handwritten text in Arabic script, likely a manuscript or letter. The text is written in a cursive style and is mostly illegible due to fading and blurring. It appears to be a single paragraph of text, possibly a religious or historical document.

2 those days composed was dependent upon the timely
marriage of King & queen, and such great &
glorious occasion to present Opera to the world.
For as yet there was no public ~~theatre~~ ^{theatre} for
such performances, & no means of advertising.

But it so happened that the Duke of Mantua's
son ^{married} the daughter of Savoy, in 1609, and to grace the
occasion Monteverde produced his first Opera

Ariadne - (or Arianna) - The play was written

by the poet ^{Rinuccini} who wrote the libretto for Peri.

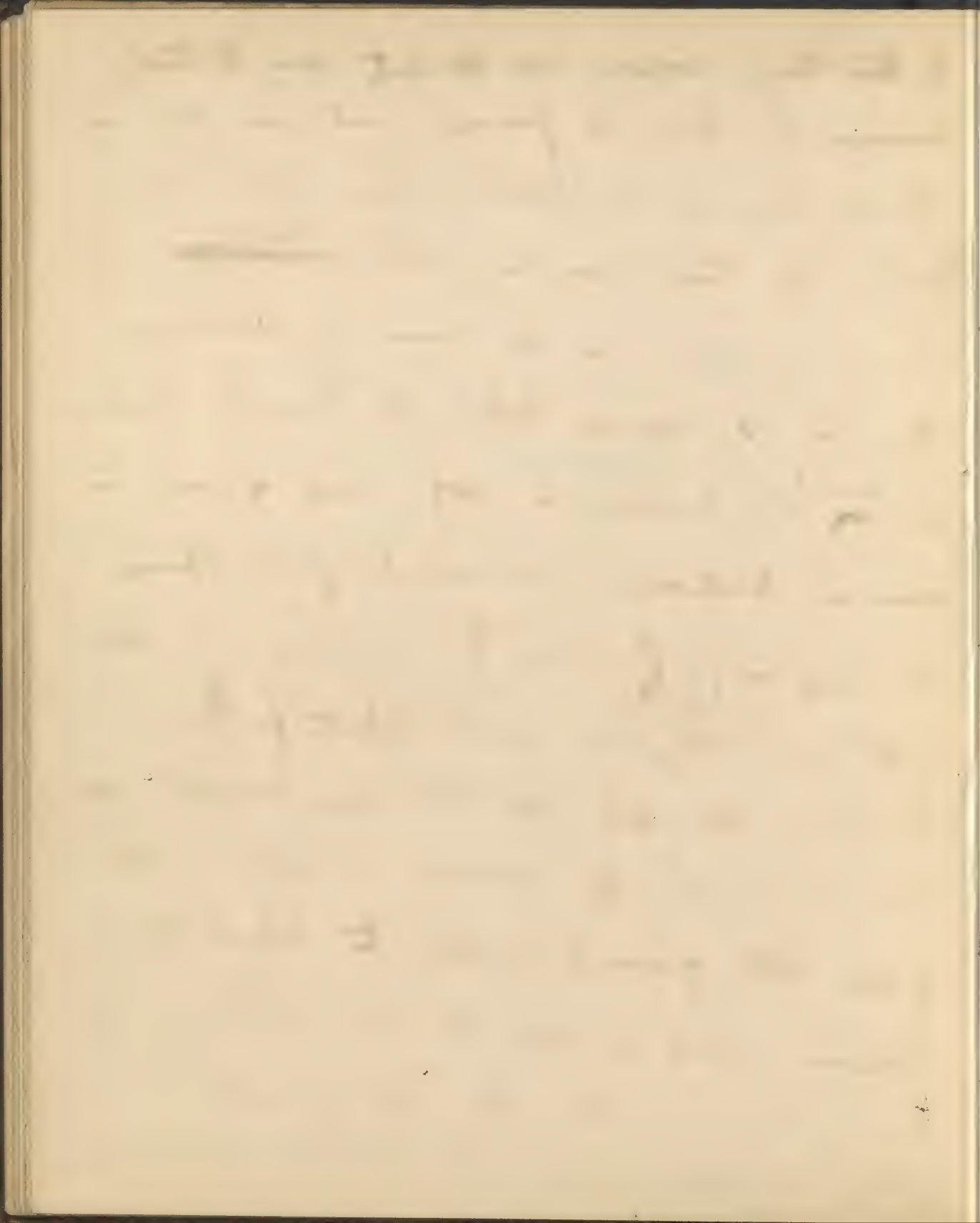
Unfortunately the work has not been preserved - &
only the record of the impression it made, and

of one little fragment called the Lament of

Ariadne, which is said to have disenchanted all

heaven & earth. Now this little fragment is

historically extremely valuable. It is the first extant specimen



of definitely dramatic emotion - & it is the earliest
instance of a distinct type of form -

"Ariadne" has been barely despatched by her lover. What
should she do but die. Monteverde puts the

pathos & the despair into the music, & quite rightly
in this case makes her reiterate her despairing call

for death to relieve her in a way so as to make a
musical design. And later composers developed the

same principle with the Operatic Aria, in which by
reversion of principle the sentiment of the words was not

enhanced by the form, but sacrificed to it, so that

a feebly organised public might not be bewildered.

Arianna gave Monteverde a position, & he followed

it almost immediately by another work which at

once established him as the representative composer of

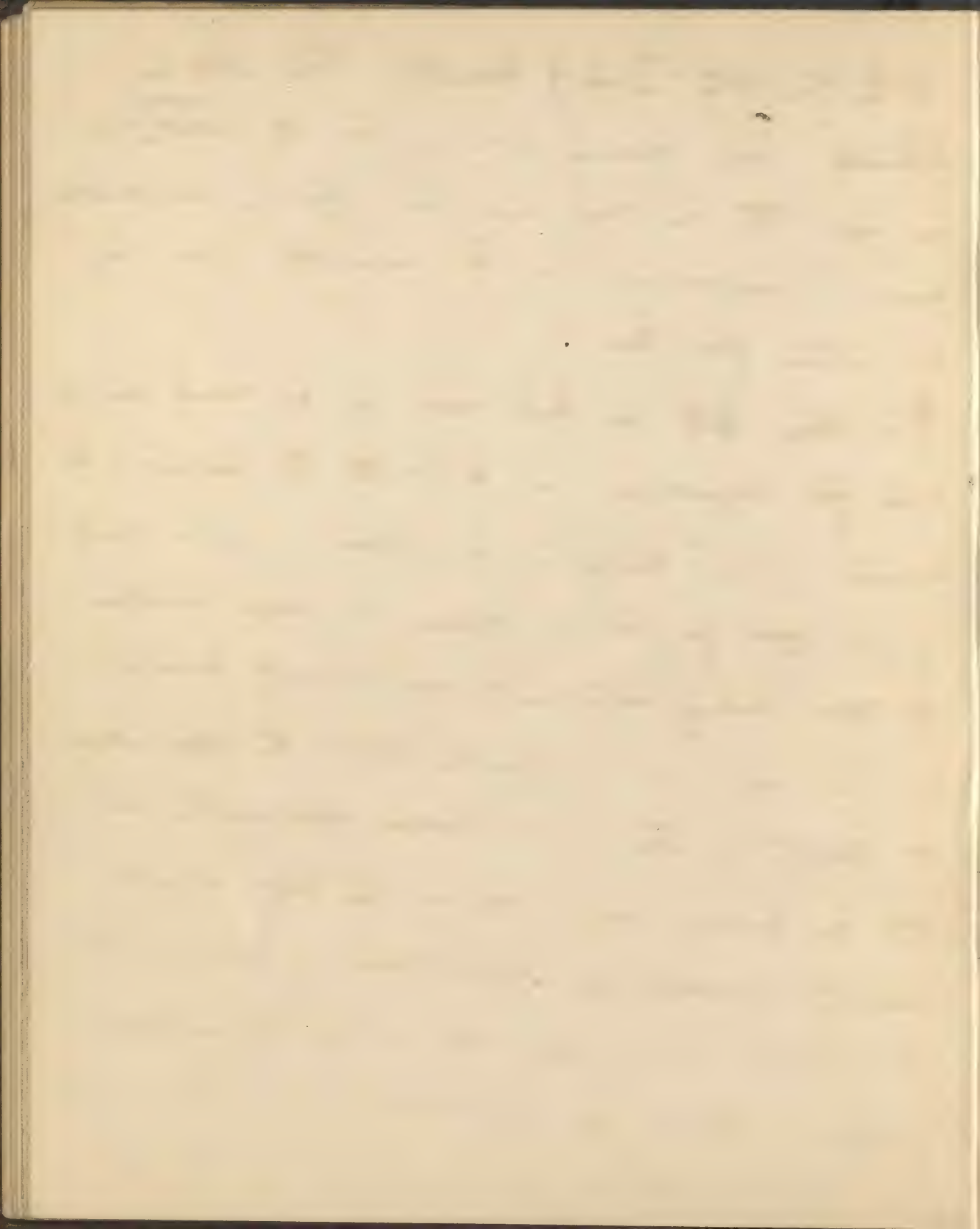
the "Dramma per Musica". This is his famous

Orfeo, which was also produced in the year 1607



at the Court of the Duke of Mantua. This work has ⁴⁷⁴
fortunately been preserved to us, & from its extent ^{& quality} we
can judge that he must have been afforded considerable
resources for the means of performance, & he undoubtedly gave his
imagination free rein.

It is clear that he had made up his mind now to
make for expression, & to excite the feelings of his
audience by any means in his power - & he rightly
judged that for such a purpose a large collection
of noise making instruments was eminently desirable.
But it must not be forgotten that the appreciation
of quality of tone is a modern development - &
that no human beings were in those days at all
delicately susceptible to delicate shades of colour. I take
the Mantua men and such instruments as were
available in the town & neighbourhood; just as Bach probably
did when he wrote his Passions. The best of his



Orchestra is fine - the printed copies, & a very singular
orchestra - it is (quite) the balance of it is almost impossible.
It would have been fearfully thin at the top &
very thick & heavy at the bottom. But then it would
have made a noise, & I think that in those days
that would have been a great point. But he
was a speculative man as well as a man of sensitivity,
and he made the notable experiment of directing
special groups of these instruments to be used in
different parts of the work. thereby giving a certain
definite colour to particular situations, & spreading
it over a wide enough expanse to appeal to the
yet half-dormant ~~instincts~~ sense of the public in that respect.
In the general management of his work he had to
resort to similar use of recitation to that used by
Pier & Casini. But he diversified it, the use
of the most astonishing discords, & by the use

of proportions of chords which are obviously intended
to minister to the expression of the situation or the
words. He still refrained from the use of any kind
of set times; partly because Maurice had not developed
as yet the standard of ~~formal time~~ ^{such formalities}, - partly
I think because his dramatic sense justly led him
to create his music on a different principle.

But he made some truly wonderful experiments by
way of affording singers the opportunity of showing off the
newly developing ~~power~~ of the skill of vocalisation, -
he used some kinds of ornament which had been
indicated by Cavini, but have in modern times
fallen out of use - on the principle of the
non-involvement of the singer. He also interspersed his
recitative with far more highly organized ritornells
and choruses than Peri & Cavini had done,
and employed them with much more dramatic



judgement.

Details the Donata & its function.

The arrangement of the libretto

& the scene shown by bringing his forces together for

the finale - in the rising of Ophelia to heaven with Apollo.

A work called *Ballo della Ingrata* produced in 1608 - details -

of the remainder of his works we are in comparative

ignorance. After the production of *Ophelia* no

further opportunities presented themselves for some time

He moved to Venice in 1613, where he was appointed

Maestro di Capella at St Mark's - He wrote a great

Requiem for the funeral of "Corno" -

In 1624 The Count of Tancrède & Clemla - Then

some more aristocratic managers gave him the opportunity

to produce "Il Roscio fiorito" in 1629, "Proserpina

rapita" in 1630.

And in 1637 an event of very much greater importance

than any previous manager, ~~changed~~ ^{suddenly withdrew} the opportunity of

الحمد لله الذي هدانا لهذا

الذي كنا في ضلال عنه

فإن من نعم الله علينا أن

يهدينا لهذا الدين الذي

هو الدين الذي لا يضرنا

شئ مما نملكه من أموال

ولا من أنفسنا ولا من

أولادنا ولا من نسائنا

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Operatic composers, & caused the development of the art. 47
to move much more rapidly.

This was the opening of the public theatre of San Cassiano
in 1637 by Manelli & Ferrari. The venture was
a splendid success, & other theatres of similar kind
sprang up one after another. In a few years there
were 11 public theatres in Venice alone, & several
other important towns followed suit. For the San
Cassiano he wrote a new Opera L'Adone, 1639
& Arianna was revived at the St Marks theatre in
1641. And his last effort in this line L'innocenza
di Peppino appeared in 1642 - and in 1643 he
died & was buried in the famous church of the Trinità.

Monteverdi represents the first departure of art in the
direction of the tristimio. He depicts the abstract

Wanna a mob but all them of Made and

the 2 4 jobs -

after the time of them money in farm

today a - - -

Wanna but to some & look -

part details etc

and is the first father of a special race of composers
whose mission it is to be real & vivid at the
expense of everything that convention and a theory
may say. And with his mission and his
style was immediately carried on by his people
Capella, ~~who succeeded him at St Mark's as~~
had been Organist of the 2nd Organ at St Mark's
from 1638, & in 1668 was promoted to the
position of Maestro di Capella. p. 22.



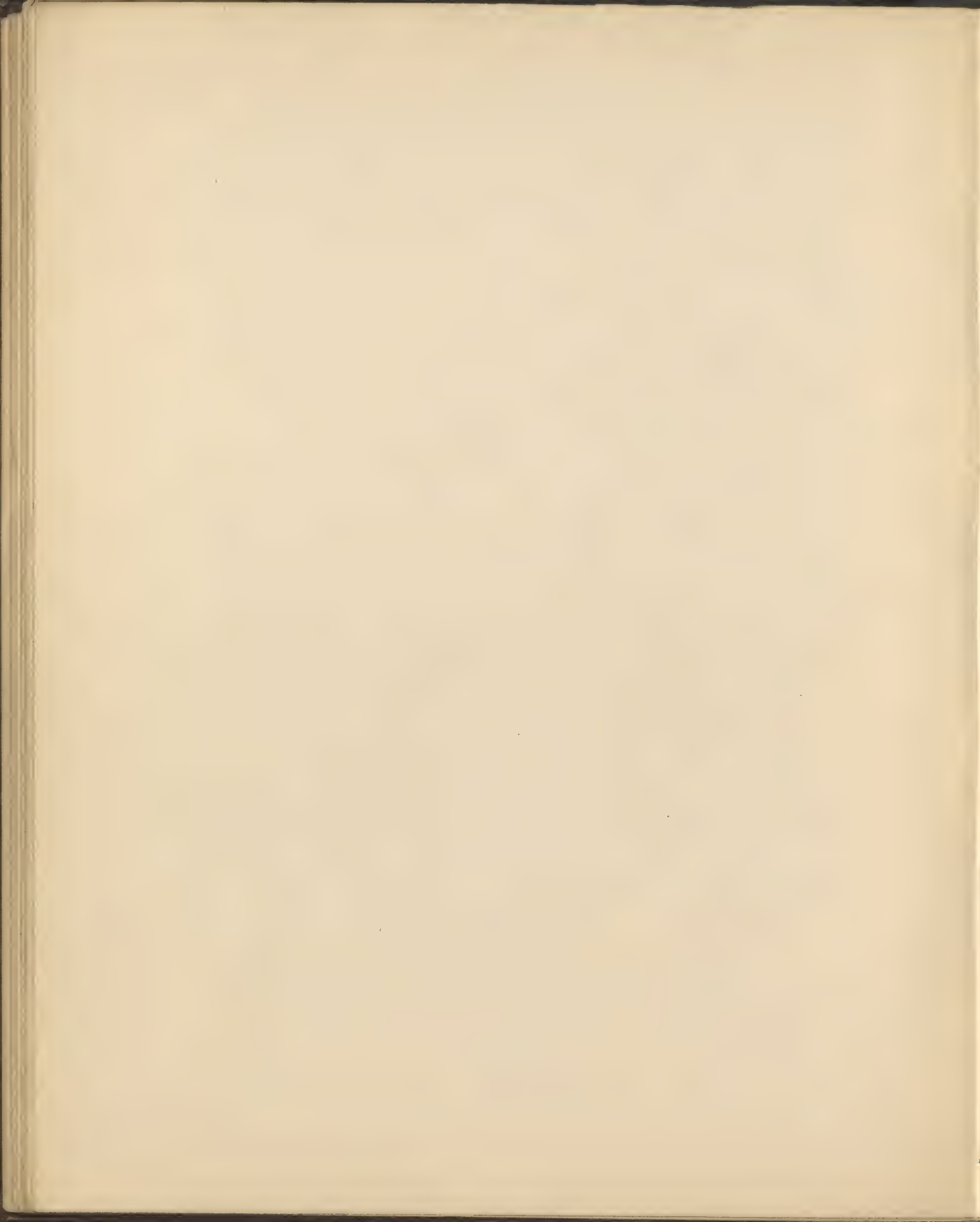
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- the 1st of the 2nd of the 3rd
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the first edition of the book
was in 1847

the second edition was in 1857
the third edition was in 1867
the fourth edition was in 1877
the fifth edition was in 1887
the sixth edition was in 1897
the seventh edition was in 1907
the eighth edition was in 1917
the ninth edition was in 1927
the tenth edition was in 1937

